

# THE MUSICAL TIMES

And Singing-Class Circular,

Published on the 1st of every Month.

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No. 300.—Vol. 13.

FEBRUARY 1, 1868.

Price 2d.—Post-free, 3d.  
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MUSIC IN THIS NUMBER.

O MY LOVE'S LIKE A RED, RED ROSE.

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EDITED BY H. C. LUM.

Published on the First of every Month.

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# THE MUSICAL TIMES,

## And Singing Class Circular.

FEBRUARY 1, 1868.

### THE MUSIC OF THE ENGLISH CHURCH.

By G. A. MACFARREN.

(Concluded from p. 249.)

YET two remarks upon the vicious system of allying religious hymns to tunes already married to secular words, that lawlessness in art which demoralises the sacred poem while it exalts not the character of the laical music.

Firstly: the doubtful merit of originating this too popular practice, belongs not to Rowland Hill of the Tabernacle; belongs not to Martin Madan of the Lock Chapel; belongs not to Thomas Sternhold of Henry the VIII.'s privy chamber; nor belongs to his French prototype, Clement Marot, of Henry the II.'s licentious court. Richard de Ledrede, Bishop of Ossory, in the fourteenth century, wrote Latin hymns to popular song tunes; the Monks of Reading, in the reign of our Henry III., sang a Latin hymn to the six men's song of the people, "Sumer is icumen in;" and Thomas, Archbishop of York, in the time of William the Conqueror, made it a rule to adapt Latin devotional words to every minstrel's tune in current esteem. A practice that was bad when it was new, lost none of its evil in growing old, but became worse and worse when, in later times, the subjects proper to the tunes were of a more secular, since more personal, nature than formerly; and men who had not the doubtful talent to originate this mischief, should have exercised the certain prudence of profiting by experience in its avoidance.

Secondly: the great merits in a tune, of expressing the sentiment and declaiming the words to which it is set, are entirely frustrated when the tune is falsely appropriated to verses of other sentiment and syllables, of other emphasis than those for which it was composed; and this objection holds as strongly against the heterogeneous assortment of hymns with tunes that have nothing in common besides their metrical arrangement, though the tunes be never associated with other than hymnical verses, as against the illegitimate sealing of the sacred to the secular elements; the evil may differ in degree but not in kind, and if less an evil, is only so because there is not so much of it.

Very much might be said upon the structure of the hymn tune; as to the impressive effect of the old English, in accordance with the constant Lutheran manner, of pausing at the close of each line of the stanza; and as to the signal distinction of character between the tunes imported and composed in the first days of the Reformation, those written in the hundred years prior to the last twenty or thirty, and those produced by the present generation,—a distinction resultant from the first having been constructed either for unisonous performance, or with regard to the rules of the strict counterpoint of which they were the basis, and from the others having been composed with various reference to the widely different styles of harmony prevalent during the last century and in use in our own day. Much might be said, also, on the unfitness for its

purpose of a large portion, comprising many of the most beautiful specimens of poetry, of our English hymnology,—its purpose being that the several stanzas of a poem should be sung to repetitions of the same music; as to the variation, not only of sentiment, from stanza to stanza, but of accentuation and punctuation, to the extent of inducing false prosody and even false sense; of which last the following example is the more glaring because of the great merit, apart from its purpose as a hymn, of the poem wherein it occurs. In John Francis Lyte's admirable hymn, "Abide with me," any correct declamation of the line—

"Help of the helpless—O abide with me,"

must compel this nonsensical reading of the corresponding line in a subsequent stanza,

"O thou that changest—not abide with me,"

instead of the truthful rendering that could never be sung to the same melody,

"O thou that changest not, abide with me."

Want of space, however, that inexorable exigency of journalism, necessitates postponement of further commentary on these ramifications of the subject, until, if ever, I may venture to resume the discussion of Church Music.

The Anthem claims next consideration.

It is for scholars to decide the debated etymology of the word which defines this class of composition, a word that is even more peculiar to our language, than is the class of composition it defines peculiar to our country. I will presume, however, to own that the Rev. J. Powell Metcalfe's view of "anti thema," as the source of the term, seems to me to denote, better than any other I have heard, its original application. This accords with "motet," from "motettus," which at first signified a moving part or counterpoint upon the Plain Song or Cantus Firmus; it being a Greek derivative to the same purport. The Song, or Cantus, or Theme, was probably in the Latin Church a Gregorian, or long accepted melody. There can be little question, or none, that the Anthems, of which the text is comprised, and the performance prescribed in Henry VIII.'s Primer, may have been elaborations of such themes; any more than there can be question that the non-scriptural verses, of which they are composed, may have been translations of Latin hymns. "Anthems, or little things in metre," is the definition in Queen Elizabeth's injunction, wherein the use is sanctioned of this species of composition, in place of the Hymn, the inclusion of which in the Church Service had already been permitted. The surmise appears to be more than plausible, that, previously to this injunction, hymns were sung by congregations in unison without harmony, and the term "Anthem," was used to imply the same hymns to the same tunes, with the addition of harmony, or counterpoint, or moving parts against the tune or theme, and thus "anti thema."

I presume to cling to this derivation of the term, because it is very clearly appropriate to the sense in which it is applied to some of the earliest extant pieces that are defined as Anthems; some of these having metrical, and many having non-scriptural texts. Judging from these, and from the warrant for their use, brevity and simplicity in the composition of the Anthem were obviously enjoined; while there was no direction nor even hint given for the choice of the texts of Anthems from Scriptural sources. Hence, may be strongly argued that there are two



infractions of the original intention in the prevalent practice as to the constitution of the Anthem.

One of these is more curious than important; it is, that musicians, seemingly from the time of the Restoration, have been restricted, either by their own supposition or by persons in authority over them, to Biblical texts for the words of Anthems. This is curious, because the contrary is the case in the words of Anthems in King Henry's Primer, the contrary is implied in Queen Elizabeth's injunction, and the contrary is exemplified in the earliest Anthems; and because, in the now too frequent mis-appropriation of pieces from oratorios and other non-ecclesiastical works to anthem use, no such restriction is observed. It is however, unimportant, because no better texts can elsewhere be found than in the Bible, and to have good texts for anthems is the only if not, as practice implies, the imperative desideratum.

The other infraction of the intention of the Church, as this is plainly set forth in Queen Elizabeth's injunction, is the modern expansion of the "little things in metre" into long, complicated compositions. It is just, that the appliance of art resources to Church use should be commensurate with the development of those resources; and hence, in some cases, that a larger and more comprehensive design should be employed in ecclesiastical composition in the days of Victoria, than was possible in those of Elizabeth. These cases are, however, in the setting of the Service,—those portions of the same, of which I have spoken as invariable,—whose utmost aggrandisement is suggested, nay required, by the nature of the texts, and by their prominent position in the daily ceremonial. The magnitude of the setting of the Service has, indisputably, three limitations,—the occasion whether of feast or of fast, or of ordinary celebration, the capabilities of the choir, and the powers of the composer; none other than these can I perceive, nor will I respect. A setting of the *Te Deum* for a festival should be the grandest work its composer is able to produce; Handel's is not too long, nothing can ever be too profound, too highly imagined, or too deeply wrought; and the treatment of the other pieces should be of a parity with this. The anthem, on the contrary, save on rarely exceptional occasions, ought to be brief, concise, clear in its phrasing, and simple in its construction. Let me revert to what was before advanced to this same effect, and declare that it is not for want of arguments, but of space for their discussion, that I do not here greatly enlarge on this most careful opinion. I admit, as in another instance, that my practice has sometimes been against my principle; to tell others to "do as I say, and not as I do," has been the acknowledged privilege of men of a higher calling than mine, since time immemorial; and I trust for its concession to me in cases where choice was not left to myself.

If the false balance between Services and Anthems be ever adjusted; if the foolish complaint be ever silenced against long Services (which ought to be long) as precluding long Anthems (which ought to be short); there is then another deep-rooted, though lesser impropriety in the structure of Anthems, which next demands reform. This is the designing such compositions for solo-performance, which induces the kindred impropriety of allowing their performance by solo-singers. "Verse Anthems," as these compositions are conventionally defined, are,

from every point of view, objectionable, save only from that point which regards them as a means of attraction and gratification, to persons who go to Church to hear a concert instead of to say their prayers. The solo singer in Church music is the intoning priest, and his part is distinctly indicated in the rubric. Any other solo-singing than his is a medium for personal display, and hence an incentive to vanity in the performer, and a distraction from devoutness in the audience.

The culmination of art is its forgetfulness by those who witness its workings; to experience a great effect, to receive a strong impression, and to be unaware that it has been wrought by artistic means, is to prove these means superlative, to acknowledge the art which hides the art. Music may, under fortunate circumstances, attain to this pre-eminence in Choral performances. The same is scarcely possible in solo-singing; and such impossibility is greater in a church during the Service than in any other arena. The executant must be of excellence almost superhuman, whose individuality can be absorbed in the work he presents, and whose personality can be ignored in the effect he produces. The beauty of his voice, the propriety of its production, the merit of his style, the truth of his reading, the justice of his phrasing, the clearness of his pronunciation, and the force of his declamation; any of these, or any of their contraries, may, nay must excite the attention of any auditory, whose minds would be engaged by the effect of the music and its expression, in a piece which engaged a multitude instead of an individual. Even the appearance of a singer becomes a matter of interest when his task separates him from his fellows in the Choir, and imposes upon him all the responsibility of the moment, and singles him out for admiration and criticism. Admiration and criticism! are these the functions of an assembly of worshippers? It may be fitting to censure for good or ill the matter and the manner, the doctrine and the delivery, of a preacher; because his address is to the people, and is no part of their worship; but the singers offer their address to Heaven, and it is, or should be, the delegated utterance of the concentrated worship of the entire community with which every heart vibrated in unison.

Even from the point of view of popularity, the shallow justification that may, in by-gone times, have defended the employment of solo-singing in Church Service, upon the ground of its drawing together congregations, and pleasing them when so gathered, no longer avails, in provincial churches at least, under the vastly altered circumstances of the present day. Once upon a time, the educational, the remunerative, and social condition of Cathedral choristers was widely different from what it is now; and their average ability to fulfil the great requirements of solo-performance must have been higher in proportion. Later than this, when the vicars choral were already degraded from the emolument and esteem wherewith they were dignified in the Cathedral staff, these were by very far the best, if not, the only singers that could be heard in country towns remote from the metropolis. The standard of general musical knowledge, moreover, was then much lower than at present; and congregations who knew no better, and could conceive nothing superior, might well be, as they naturally were, gratified and accordingly attracted by the performances then pre-



sented to them. Now a-days, however, in consequence of the increased facilities of transit, and the advantage taken of these by provincial societies and metropolitan speculators, the best singers of our own country, and of every other country in and out of Europe, appear from time to time in all the towns of England; and audiences who witness their performances are thus made familiar with their merits. General culture, also, which strengthens the power of appreciation, has been more and more musically directed within recent times than during the preceding period. Thus, precept and example combine to raise the taste and improve the judgment of our country congregations; and where, two generations back, people were satisfied, nay, delighted with the solo-performances of the local choristers, the descendants of the same people have a different standard of excellence, and can be ill satisfied, certainly not delighted, with exhibitions that may have thrown their grandfathers into raptures. To hear an anonymous singer, whose talent was as little developed as it was little known beyond his immediate locality, was one thing, when he was the only singer that could be heard, and the hearers had no knowledge of music; to hear such a singer, is a completely different thing, when his singing may be compared with the yesterday's performance of the best living artists, by hearers whose education tends to qualify them to discriminate between such various grades of merit. It is not, further, to be overlooked, that the practice of choral singing, wherein the executant cannot listen to the niceties of his own performance, strongly tends to unfit even the most delicately organised and judiciously trained for singing alone; since the habit of merging his individuality in a general effect, is likely, if not certain, to disable him from asserting this upon occasions, if such habit nullify not individuality altogether. Hence, if solo-singing in church be continued, the only reasonable chance of rendering it gratifying and attractive, seems to be, as was suggested earlier in these papers, to engage artists for this purpose, distinct from, and in addition to the chorus—a plan scarcely compatible with the usual course of Cathedral encycly.

In this matter, as in that of the misappropriation of sacred words to the tunes of dances and secular songs, I am quite aware that there is the strength of a wide predilection with the authority of long prevailing use against my views. In the one case, however, as in the other, I could cite, in their support, the opinions of churchmen whom all must respect as heartily as I do. Whatever the merit of the music, I cannot feel that the best thing Orlando Gibbons did for the Church, was to compose his solo Anthem, "This is the record of John;" nor that John Weldon served religion, or art, or his own reputation so much, in the composition of his anthems for an alto voice, as he served the memory of the singer for whom they were written. Antiquity honours a good practice, but a practice that is evil should gather from long use contempt rather than respect; since what is venial in youth, becomes cardinal when the lessons have been rejected of long experience. It were vain to pretend that beauty was more obtainable in choral than in solo music; but there can be no denial, that the qualities of grandeur, solemnity, and even sublimity, are more natural to the former, and more easily approached by one who attempts its composition, than to the realm of art in which the

personality of the individual executant bears more strongly than the intrinsic worth of the music, upon the effect the music produces.

It is now to protest, and that most vehemently, against the custom of appropriating as anthems selections from larger works that never were designed for such a purpose.

Worst among these, that have come within my knowledge, are some movements from instrumental compositions, which have been more or less distorted to render their vocalization possible, and to misfit them to the texts which are desecrated by the unholy alliance. Be it an overture of Arne, be it a quartet of Haydn, be it a trio of Beethoven, the fact is the same, of injustice to the music, profanation of the words, distraction of the hearer's thoughts from the place of worship to the theatre or the concert-room, and sacrilege of the temple.

Next to be deprecated, is the association of pieces from Masses, and other compositions to Latin words, with English texts of purport and sentiment different from the original. The case is quite otherwise with literal translations or close imitations of the Latin sense; in these we have a lesson on the catholicity of those tenets which are common to the Roman and the English Church, and the latter becomes illuminated by master-thoughts that were conceived for the service of the former, but aggrandize both by explaining and enforcing their points of unity. I have already quoted a clerical impression of the powerful annotation upon the text, embodied in the setting of the Credo in Beethoven's Mass in C; every auditor may not be so sensitive as he I quoted, to the deep significance of this great commentary on the Christian's belief; but every one may, in some degree, be helped by Beethoven's music to the just comprehension of the text, and all the more so for his own language being employed for its enunciation. If, however, the same notes were to be twisted round any chapter of David's Psalms or Jeremiah's Lamentations that had syllables enough to sustain them, the sound and the sense would be in antagonism, truth of expression would be annihilated by their explosion, and such abuse of art would have tendencies as evil as its proper application is good. Yet this very thing, this fraud upon the musician and upon his audience, has been practised with movements from Mozart's Masses and other works of the kind; and some of the pieces so despoiled of their expression, which is their chief element of merit, are even now in the working repertory of some of our Cathedrals.

Least objectionable—but, ah! how very objectionable in this least degree—of these usurpations for the Church, of music not designed for its use, is the appropriation of pieces from Oratorios to the purpose of Anthems. Now, in the first place, the effect of these pieces is materially injured by the omission of the parts written for the orchestra, which are as integral to the whole as those written for the voices, and are at best misrepresented by any arrangement of them for the organ. Again, it is seriously injured by the enormous disparity between the number of singers in a Church Choir and the number we are accustomed to hear in Oratorio performances, even performances on the smallest scale that are ever brought before the public; since this disparity provokes comparison of what we hear and what we have heard, and the character of the music is changed accordingly. The indiscretion, from the attractive and

gratifying point of view, of extracting pieces for solo voices, can scarcely be questioned, since it brings into immediate comparison the rendering of the self-same music by provincial choristers, with that by the most perfect singers in the country, which is now to be heard from time to time, in every quarter of the kingdom. Yet again, the effect of these pieces is injured by their severance from the context, as much as a single figure would be, were it cut out of a group in a picture, or a single sentence were it cut out of an argument in a book; and the effect is never enhanced by their unwonted surroundings in the Church Service. An exception, I think a sole exception, from the general impropriety of this practice, may stand in favour of the Hallelujah Chorus in Handel's *Messiah*; and this one particular piece is so unique in its merit, so unique in its popularity, so unique in its certainty of efficient performance, and so unique in its impression on all who hear it wherever and whenever it is performed, that it indisputably excepts itself from rules which are applicable to all the rest of music.

Belonging to the same category of musical malversation, and utterly indefensible, is the practice of coupling together two pieces, perhaps from different works, perhaps from remote portions of the same, perhaps in different keys, perhaps in the same; and so violating the coherence of the words, the connection of the musical ideas, the propriety of tonal relationship, and all the intentions of the composer. The copulation of a song from *St. Paul*, with a choral from the "Hymn of Praise," and of a song in A flat, with a quartet in B flat from *Elijah*, are instances of this preposterous practice, that are in use in many cathedrals.

There remains to speak of the Oratorio; not generally, as a class of sacred composition; but specially, as a class proper to the Church, though its admission within the consecrated edifice is matter of objection to many persons whose motives are more to be revered than their arguments accepted.

To do justice to this branch of the subject, to do justice even to my views respecting it, would need far greater space for its discussion than I will presume to occupy, and a writer of a vastly different stamp from mine to discuss it. Let me, however, set forth some of the roots of arguments in support of Oratorios in churches, and leave these to develop and fructify in the thoughts of anyone who may give them consideration.

The very word which defines the class of composition, Oratorio, records its origin. Still, though S. Filippo Neri drew multitudes to his Oratory meetings by the attraction of his musical performances, for which he engaged the greatest productive and executive artists in Rome; though the class of works to which he gave rise shortly divided itself into what are recognised as the ecclesiastical and dramatic forms, and both of these forms were for very long restricted to Church use; and though the application of the definition to the class, which was not until many years after Neri's time, referred directly to his institution, and generally to the portion of a church wherein Oratorios were performed; the true foundation of these musical illustrations of sacred history and sacred doctrine, lies far deeper in antiquity than the Reformation or even the corruption of the Roman Church. The annual recitation, during Holy Week, of the incidents of the Passion, is at the present time an important feature of the

seasonal celebration at St. Peter's, of which, in his letter to Zelter,\* Mendelssohn gives an account as interesting as it is minute. This performance has been repeated yearly since a very primitive period, and the very music that is sung, as much as the forms of its distribution, has been preserved from century to century. Luther deemed this periodical rehearsal of the sacred story so eminently catholic, so universally necessary in the Christian Church, and so distinct from those abuses which needed reform, that he continued to use the Latin version of the text, rather than make any innovation upon a custom which had commanded men's reverence, and nurtured their holy affections for many ages. As Latinity passed more and more out of use in the Lutheran Church, the successors of the founder substituted various German versions of the story for the vulgar, and took the utmost advantage of the progress of musical art to add from its resources to the interest of the recitation. Hence, the many musical settings of the Passion, all of which were designed for ecclesiastical use, all were performed in the churches in the week before Easter, and of which the most notable are those by Schütz, Sabastiani, Keiser, Handel, and Bach. Hence, also, the composition of other German oratorios, such as *Graun's Tod Jesu*, expressly for Church performance. In England, on the contrary, the first public presentation of oratorios was unquestionably in a theatre; but then, Handel found it necessary to meet the natural prejudice of the time, with what can only be interpreted as an apology for the introduction of a work upon a sacred subject in a secular building. His *Messiah*, the subject of which, is the most sacred of all, was unsuccessful when produced in his Lenten course of Oratorios at Covent Garden; nor was it received by the public, until it was reproduced at the Foundling Chapel, when the medium of the Church seemed to be a fit channel for the introduction to the world of a work of such peculiarly religious character; the Oratorio, so sanctioned, was accepted with welcome, and, with this virtual licence, it has since then been performed without objection in any place throughout England, excepting only in churches; but, in these the best, if not the sole fitting localities for the promulgation of sacred story, most anomalously, has its performance drawn down the invectives, even of men who would dispute the propriety of presenting such a subject in a general concert-room.

The pretended unsuitableness of string instruments to Church use is urged, I must say whimsically, as a reason against orchestral performances within consecrated walls; and this is made a ground for the exclusion of Oratorios, in which the orchestra is indispensable; they who enunciate this objection, know, far better than I, where to point to the countless passages in Holy Writ which record and enjoin the employment of string instruments, of instruments of all kinds, in Divine Service; and these passages, surely confute any such objection as completely as they anticipate it. Moreover, the objection is peculiar to England, and, even here, of the newest growth. Few of us are so young, who can give a serious thought to the matter, as not to remember the annual performance of the *Dettingen Te Deum* at St. Paul's for the Sons of the Clergy; and many of us may call to pleasant memory the admirable effect, spiritual and artistic, of the performances. Before Handel set the *Te Deum*, Purcell's setting

\* June 16th, 1831.

was given at the same yearly festival. At that time a grand orchestra was commonly engaged for Services in celebration of important occasions; then, a full band constituted part of the staff of the Chapel Royal; and there can be no question that our Church Services of an earlier period were aggrandised by the employment of viols and other instruments besides the organ. Nevertheless, the objection is raised which I here attempt to answer; nevertheless, in his music for the Duke of Wellington's funeral, Mr. Goss has prohibited the use of a complete orchestra to give effect to his ideas, and was restricted to the employment of the instruments that constitute a German street band.

The argument already adduced against the giving of excerpts from oratorios as anthems, should be a strong one for the giving of oratorios in entirety; and the public inclination for these excerpts, and the clerical disposition to indulge it, should strengthen the argument in the one direction at least, if not in both. The oratorio is a grandly extended anthem; but, on the occasions of its performance, it should constitute the entire Service.

The irreverence evinced by many of the congregation at the festival of the Parochial Schools in St. Paul's, painfully proves that the exceptionality of so grand a performance leads people to regard it rather as a matter of amusement than an act of devotion, and to make purveyance accordingly for their corporeal refreshment instead of abandoning themselves, as they would on other festal occasions, to the spiritual nourishment the Church provides. Were oratorios more frequently given in churches, and their propriety to those places less questioned, the world would regain the habit of veneration for sacred things amid sacred surroundings, and would, as of old, revere the thing the more in proportion to the pains spent, and the means brought to bear upon its presentation.

The interference with the regularity of the Daily Service is alleged as an objection to the use of the Church for an Oratorio performance. Against this, may be pleaded that the nave of a Cathedral is not the site of the Daily Service, and that, until the recent institution of the popular Sunday Evening Services it has not been used since the Reformation for any devotional purposes. Let then, in England, this unused portion of a Church be appropriated to the occasional performance of Oratorios, as in Rome and throughout Italy, was the Oratory whence their definition was derived; and the world would have opportunities of edification, which, from their present rarity have now perhaps too perverse a tendency; and grave men and sound thinkers would then, I believe, observe in the exaltation these performances would induce in popular feeling, good reason for the legitimacy of the Oratorio as an essential branch of the music of the English Church.

Here close my speculations on our Church music. I have spoken of its controllers and its exponents; its composers have no official recognition, no authorised remuneration, and no standing whatever in Church esteem and the ecclesiastical establishment. I have spoken of every section of the music proper to the English Church; the Preces and Responses, the Chant, the Service, the Hymn Tune, the Anthem, and the Oratorio. If the views that have been set forth be sometimes new, they may the better stir the thoughts of abler men than myself to do them justice; if their expression be unsatisfactory, I trust

that this may be imputed rather to want of writer-ship than to want of reverence. If in these remarks, in orthodox application have occurred of a doctrinal term; if craftsmen and those of other professions than music have been treated with different respect from educated artists; if in such indiscretions there have been the false appearance of ill feeling, I regret this as much for myself as for those persons whose feelings may have been therein offended. The objections of the Rev. S. S. Greatheed urged in another journal, have been met in their own field; I cannot hope to have convinced this opponent, but I trust to have shown him that I have not treated of historical matters without authority, and I am glad that the world has the benefit of his readings and opinions to compare with mine. Several private letters, from gentlemen with whom I was previously unacquainted, have apprised me of musical reforms in as many churches, more or less accordant with views set forth in the foregoing observations; and these flatter me that the thoughts of a Layman on an ecclesiastical subject have not been always found intrusive or from the purpose.

I am greatly indebted to Dr. Rimbault and to Mr. W. Chappell, for much of the antiquarian matter these papers comprise. The opinions, such as they are, are my own; and I trust that, at least, they may show that I have thought earnestly upon the subject, and may so be entitled to pursue humbly my artist's calling in this branch of music.

#### THE BRISTOL MADRIGAL SOCIETY.

THE Annual Concert or, as it is modestly termed, "Ladies' Night," of this famous choir took place at the Victoria Rooms, Clifton, on the 16th ult., and was attended with a more than ordinary amount of success.

Before proceeding with the details of the concert, it may be interesting to the lovers of purely vocal music to learn somewhat respecting the history of this society, which, by careful and steady perseverance on the part of its members, has been placed in a position unattained, as yet, by any other choir in the kingdom.

Its formation dates thirty-one years back, when a lecture was given in Bristol on the subject of madrigal music, by Mr. Edward Taylor, the late professor of music at Gresham College. The musical illustrations of this lecture produced such an effect upon certain of the audience as to determine them upon forming a madrigal society in their own city. The services of the principal musicians in Bristol were brought into requisition, and Mr. J. D. Corfe, the cathedral organist, elected conductor; and such was the vigour with which this infant society was carried on, that only a few months had elapsed since its formation, when the first anniversary dinner was announced. This dinner, which took place in January of the following year, was in every way a great success, Sir John Rogers, Mr. Oliphant, and some other distinguished musical amateurs being present. On the subject of the music performed at this dinner tradition is eloquent; and there is no reason for doubting that soon after this its fame began rapidly to increase and spread in every direction.

At this time the society's dinners and meetings were restricted to individuals of the sterner sex, but it soon became apparent that something would have to be done towards admitting the ladies to a share in the enjoyment of these pleasant evenings, consequently a "Ladies' Night" was suggested, and inaugurated with what was thought considerable success, the audience (apart from the members of the society) numbering upwards of one hundred (!)

From that time to the present these concerts have been continued almost without intermission, and with a decidedly ever-increasing success.



About two years ago, on the resignation of Mr. Corfe, Mr. Rootham, a member of the cathedral choir, was appointed conductor. It must have been a source of some gratification to Mr. Corfe to find that the *bâton*, which he had wielded with so much credit to himself and advantage to the society, was to descend to so able and zealous a successor.

On the occasion of the concert which we desire particularly to notice, the audience reached the formidable number of 1,400; and, when it is remembered that the uniform charge for admission is five shillings, and full dress the order of the day—or rather night—the exceedingly gorgeous effect of the room may be imagined. We cannot, however, compliment the Bristol madrigalians on the appearance of their orchestra. A series of wooden arcades, painted a ghastly white, with plaster statues of the usual common-place type, backed by crimson cloth, are too strongly suggestive of a cockney tea-garden to form a satisfactory adjunct to a really fine room. We would strongly recommend the consignment of this "chastely-classical" structure to that bourne (or burn) from whence no log returns, after which it is possible that a talented architect might be found able to produce something more in keeping with the character of the room, and at the same time to avoid the glaring error of placing crimson cloth at the back, to the absorption of all sound. The programme was as follows:—

## PART I.

Madrigal, "Hence, dull care" ... ..	Gastoldi (1570)
Madrigal, "When all alone" ... ..	Converso (1575)
Part song, "O gentle summer rain" ... ..	Walter Macfarren (1853)
Madrigal, "Like two proud armies" ... ..	Weelkes (1600)
Madrigal, "Since first I saw your face" ... ..	Ford (1607)
Part song, "Waken, lords and ladies gay" ... ..	Samuel Reay
Madrigal, "Sweet honey-sucking bees" ... ..	Wilbye (1609)
Madrigal, "The song of Roland" ... ..	Pearsall (1842)
Part songs ("The Primrose" ... ..)	Mendelssohn (1839)
Part songs ("Homage to spring" ... ..)	
Ballad Dialogue, "Sir Patric Spens" (in ten real parts)	Pearsall

## PART II.

Madrigal, "My mistress is as fair" ... ..	Benet (1600)
Madrigal, "Stay, Corydon" ... ..	Wilbye (1609)
Christmas Carol, "In dulci jubilo" ... ..	Pearsall (1834)
Part song, "Dream, baby, dream" ... ..	Henry Smart (1861)
Madrigal, "The Lady Oriana" ... ..	Wilbye (1601)
Madrigal, "Fair daffodils" ... ..	C. H. Parry (1866)
Part song, "O hills, O vales!" ... ..	Mendelssohn (1845)
Madrigal, "Soldiers, brave and gallant be" ... ..	Gastoldi (1569)
Madrigal, "Die not, fond man" ... ..	Ward (1813)
Madrigal, "The Waits" ... ..	Saville (1607)

The first two madrigals, although requiring but plain vigorous singing, were given with such breadth of effect, as at once to arrest the attention of the audience. But it was reserved for a modern part-song, "O gentle summer rain," to gain the first encore of the evening. This charming composition was rendered with a refinement of expression absolutely ravishing. Of the performance of the following madrigal of Weelkes', "Like two proud armies," we cannot speak in the same terms, for the start was unsteady, the pace too quick, the voices too few, and the end so abrupt as to produce the impression that there was something still to follow. In the next madrigal, "Since first I saw your face," the singers showed that they had quite recovered from their slight flurry by giving it throughout faultlessly, and gaining for it the second encore. Mr. Reay's part-song, "Waken, lords and ladies gay," sounds somewhat unvoiced, though possibly the fact of its being taken too fast was mainly instrumental in producing this impression. We have now arrived at the most interesting item of the programme. Those who know anything of that most superb specimen of madrigal writing—that very king of madrigals—"Sweet honey-sucking bees," know also the enormous difficulties necessary to be overcome in its production by a large choir. Many of the voice parts are so high as to necessitate its transposition to a lower key; and even then the voices not unfrequently fall a minor third before the conclusion of the madrigal. The present instance was hardly an exception to the rule. The madrigal was begun in A, instead of B flat, and ended in G, having fallen a whole tone! But apart from this, the performance was fine to the last

degree, the altos (male) telling out with a power and effect most unusual in that generally unsatisfactory part. We need hardly add that it was enured with acclamations. The "Song of Roland," by Pearsall, we beg to recommend to small choral societies who have hitherto placed their affections on "The hardy Norseman," by the same composer; they will find the one quite as good as the other, and both equally simple and easy of execution. There was a most determined attempt to obtain a repetition, but after the encore of the previous madrigal it appeared almost ridiculous to expect it; especially, too, in face of the fact that two of the most charming of Mendelssohn's part-songs were immediately to follow, viz., "The Primrose" and "Homage to Spring" (both encores) in which the bass voices told with great effect.

It has frequently been said in musical circles, "If you would experience a new sensation, hear the Bristol Madrigal Society sing Pearsall's 'Sir Patric Spens.'" We would only wish to add to this remark, "and 'In dulci jubilo,' by the same composer." Both these pieces—enthusiastically encores—were rendered with an effect never to be forgotten.

It must suffice to say that in the second part of the concert all the old madrigals were finely sung, but nearly all were, in our opinion, taken too fast. We cannot omit speaking in high praise of the performance of Mr. Henry Smart's charming lullaby, "Dream, baby, dream." It was the very perfection of singing. Altogether we freely confess to have experienced greater pleasure in the singing of this choir than in that of any other, native or foreign. The Yorkshire choirs may be composed of finer voices, but, in our opinion, they want refinement. The London choirs, on the other hand, carry delicacy to such an excess as to sacrifice breadth, and produce an effect analogous to that which in a picture would be called "spotty." There is no doubt in our mind (unallant though it may appear) that a considerable proportion of the fine effect produced by the Bristol choir is owing to the fact of the treble part being entirely entrusted to boys, a fact which we commend to the notice of Mr. Hullah, who, it may be remembered recommended the introduction of ladies into cathedral choirs. We cannot close this notice without speaking most warmly in praise of Mr. Rootham's skill as a conductor. In taking the madrigals at so great a pace he but carried out the tradition of the society; though we cannot help thinking he would do better by throwing tradition to the winds, and acting according to the dictates of his own musical instincts.

## GENOA.

The Carnival season this year at the Carlo Felice Theatre, opened with Meyerbeer's opera *Il Profeta*; Signor Stigelli being the tenor singer engaged to fill the part of Giovanni da Leyden; and Signora Brianconi enacting the mother, Fides. The performance has not found much favour with the Genoese public; and they are looking forward to the next promised production, Donizetti's *La Favorita*.

On the afternoon of the 6th January, Maestro Lavignino gave a Sacred Concert in the beautiful Oratorio dei Filippini; the programme comprising Haydn's "Imperial Mass," No. 3, as the first portion of the performance. The solo soprano part was sung by Contessa Portia Gigliucci; and the solo alto part by Mrs. Glynn; while the treble and counter-tenor chorus was supplied by some of the lady members of Signora Beati's Philharmonic Class. The second portion of the concert (which was given for the benefit of that excellent charity, the Infant Asylum), consisted of Mendelssohn's magnificent chorale "Sleepers, wake!" from his *St. Paul*; the air "With verdure clad," from Haydn's *Creation*, sung by Miss Sabilla Novello; Rossini's chorus for female voices, "La Carità," executed by those among the lady members of Signora Beati's vocal class who gave their services on the present charitable occasion; Mendelssohn's glorious "Wedding March;"



and, as a noble close to the performance, Handel's sublime piece of simple grandeur "The Hallelujah Chorus." The attendance was large; and—compared with the usual demonstrations from a Genoese audience—the applause was remarkably appreciative. It must be confessed, however, that a large majority of the listeners was composed of the English residents in Genoa; though the Italian auditors more than doubled their number of last year, when Professor Lavignino gave Mozart's Mass, No. 12, as a commencing experiment of this kind of musical performance.

### ST. GEORGE'S OPERA HOUSE.

THE inefficient manner in which Mr. Sullivan's *Contrabandista* is (with few exceptions) presented to the public must not be allowed to prevent us from appreciating the extreme excellence of the music itself. Conceived throughout in the true spirit of comic opera, it abounds with striking evidence of the young composer's capacity to grasp even larger dramatic situations than this little piece can supply him with. Not the least merit of the instrumentation, too, is that it is evidently expressly written for the small orchestra of the establishment; and so skilfully is this done that the want of a larger band is scarcely felt. Considering how important a part the orchestra bears in the work, Mr. Sullivan cannot be too much commended for thus proving that he is able successfully to grapple with difficulties which might cripple the efforts of a more experienced, but less earnest, artist. The song "From rock to rock" is an excellent specimen of really humorous writing, the monotony of the joggling accompaniment heightening the effect of the words, so as to aid the singer in describing the thumps he had received in his progress through the rocky passes. The changes of key, too, are most happily conceived; and even with the singing of Mr. J. A. Shaw, the effect of the song upon the audience is so decisive as to command for it a nightly encore. Among the really comic music we must also cite the trio, "Who'd be robber chief aspire," which is one of the most fluently-written pieces in the opera, and so full of genuine humour as to keep the hearers in a continuous state of laughter, the melodramatic ferocity of the brigands and the abject terror of their victim being most admirably reflected in the bustling and animated music of Mr. Sullivan. Mention, too, must be made of two songs, "The tinkling sheep-bell knells the parting day," and "He will return," both sung by Rita, which, if elegant vocal writing can make its way, must assuredly become popular. Space will not allow us to dwell on the many other beauties of this work; but we hope that as the merits of Mr. Sullivan's music become known, opportunity may be afforded him of testing his qualifications before the public through the medium of more experienced vocalists.

THE commencement of the analysis of Mendelssohn's *Reformation Symphony*, by Mr. J. W. Davison, is unavoidably postponed until our next number.

WE perceive that the 8th Book of Mendelssohn's "Lieder ohne Worte" has been lately performed at two organ recitals—one by Mr. W. T. Best, at St. George's Hall, Liverpool; and the other by Dr. Spark, at the Town Hall, Leeds.

THE Eighteenth Quarterly Concert was given by the Battersea Vocal Association on Wednesday evening, the 22nd ult. The solo vocalists were Miss North, Miss Rosina Houghton, and Mr. C. G. Brown. The pianists, the Misses Knight and Mr. W. D. Sumner; and the conductor, Mr. J. Wilson. The choruses were well sung throughout. The most effective vocal solos were Miss North's "Wood Nymph's call," and Mr. Brown's "Pilgrim of Love." Mr. Sumner's pianoforte solo, and the Misses Knight's pianoforte duet also elicited much applause. The concert was the best yet given by the Battersea Association.

THE City of London Septett Union, conducted by Mr. G. T. H. Seddon, gave its first concert in the Sailors' Institute, Shadwell, on the 1st ult. The vocalists were Miss Annie Leigh, Mr. J. W. Williams, &c.; who gave several solos with much effect. The Septett Union performed a selection of pieces, including the Overture to *L'Italiana in Algieri* and "The Death of Nelson," arranged by Mr. Seddon; with solos for flute, cornet, and English concertina, the executants being Messrs. Evans, Clark, and Gee. Mr. Seddon obtained an encore in a solo on the harmonium—a selection from *Mariana*—arranged by himself.

WE understand that Mr. Willing has resigned his appointment as organist of All Saints', Margaret-street.

THE fine old organ at St. Nicholas's, Deptford, built by Father Schmidt, in 1697, having been rebuilt and enlarged by Mr. D. Hunter, was opened by Mr. T. P. Groom, organist, on Sunday, the 12th ult. The morning services were:—*Venite*, Jones, single, in D; *Te Deum*, Boyton Smith, in E flat; *Benedictus*, Farrant, in F; Anthem, "Thine, O Lord" (Kent). Evening anthem, "And the glory" (*Messiah*). The services were sustained by an efficient choir, and gave great satisfaction to the parishioners.

ON Wednesday, the 15th ult., a Concert was given in the Public Hall, Brierley Hill, in aid of the fund for the relief of the distress which exists in the town and neighbourhood. The artists were Miss Fellows, Miss Stringer, Mr. T. Cooper, Mr. J. Newton, and Mr. Dunn (violin), assisted by the Glee and Madrigal Union. Mr. J. H. Gittings, accompanist. Miss Fellows was highly successful in her rendering of "Bid me discourse" and "Home, sweet home" (being encored in both songs); Miss Stringer, Mr. T. Cooper, and Mr. J. Newton were also received with much applause; and the singing of the Glee and Madrigal Union was thoroughly appreciated, several of their pieces being re-demanded. The sonatas for violin and piano (played by Mr. Dunn and Mr. J. H. Gittings), and a pianoforte fantasia, by Wolf (well performed by Mr. J. H. Gittings), were noticeable features in the concert, which, on the whole, was a decided success.

THE Amateur Musical Union of St. John's Wood gave a concert on the 16th ult., in the Assembly Rooms, Eyre Arms, in aid of the funds of the Portland Town Free Dispensary. The first part of the concert was devoted to sacred music, and included Mozart's Motet in D, "Glory, honour," with orchestral accompaniments, the Evening Prayer from Costa's *Eli*; "See the conquering hero comes," the trio "On Thee each living soul awaits," from Haydn's *Creation*, &c. The first and third movements of Mozart's Symphony in C opened the second part. A soprano song "A sweet good night," was most deservedly encored; a part-song, written expressly for the Society by H. Graves, was also re-demanded, and a pianoforte and violin duet on *Barbier de Seville*, was performed in a most masterly style and received much applause. Mr. Henry Graves conducted, and Miss Frost presided at the pianoforte.

THE Stockwell Choral Society gave its second *Soirée* of the season at the Horns, Kennington, on Friday the 24th ult. The music performed included the *Finale* to *Loreley*, some part-songs by Mendelssohn, "A wealthy lord" (solo and chorus from the "Seasons"), &c.; all of which were well rendered. The whole of the solos were sung by Miss Fanny Armitage; and the choruses in *Loreley* were sustained in a manner which reflected great credit on the conductor, Mr. W. Lemare. At the first *Soirée*, on December 6th, the Society performed Macfarren's "May day," Mr. Lemare conducting. On each occasion the attendance was numerous. The third and last *Soirée* of the season is fixed for the 6th March, shortly after which the Society intend performing Mendelssohn's *Athalie*.

A magnificent silver Tea and Coffee Service, designed and manufactured by Mr. Benson, of Old Bond-street, has just been presented to Mr. J. J. Carrodus, of London, by the inhabitants of Keighley, and bears the following inscription, "Presented to Mr. J. J. Carrodus, of London, by the inhabitants of Keighley (his native town), this silver Service, as a token of respect for his high attainments as a violinist. Nov. 22nd, 1867."

A very handsome presentation silver *bâton*, manufactured and designed by Mr. Benson, of Old Bond-street, has been sent to us for inspection; and we have much pleasure in bearing testimony to the extreme beauty of the workmanship. It is ornamented with laurel leaves engraved. The handle is elegantly shaped, with cord and tassel attached, and at the top is a beautifully executed gold lyre. It is enclosed in a green morocco case, with a silver plate on the lid, upon which is engraved the following inscription. "Presented to Band Sergeant Thomas Gustave Brooks, 41st Welsh Regiment, by Signor Michael Angelo and the Masters of S. Peter's College, Agra, for his firm perseverance and success in instituting a juvenile instrumental band and glee class, which performed before their Excellencies the Governor General and the Commander-in-Chief of India; and at the Provincial Exhibition, N.W.P., 1867; also for producing a series of interesting and very successful concerts at the College."

WE are requested to state that the Rev. R. Brown has resigned the Honorary Secretaryship to the Choir of the Ancient Concerts.

WE regret to announce the death of Mr. R. Addison, well known for many years as a partner in the firm of Cramer, Addison and Beale, and afterwards as a music publisher in Regent Street. The decease of Mr. Addison will be keenly felt by the many private and professional friends with whom he has been so long associated. His death took place at his residence, Clifton Gardens, Maida Hill, on Friday morning, the 17th ult.

### Reviews.

*The Musical Directory, Register, and Almanack, for 1868.*  
London: Rudall, Rose, Carte & Co.

WITH every desire to speak well of what really might be a faithful record of musical events, upon which all interested in the art could rely, it is impossible to commend this work, which perpetuates, year by year, a number of errors, all of which could be corrected, with a moderate amount of research, in two or three hours. Let us select a few of these at random. Mendelssohn is here stated to have died on the 4th January, 1846:—he is known to all musicians to have died on the 4th November, 1847. Weber is said to have been born on the 16th December, 1786—his father's hand has recorded the birth of his son on the 18th December of that year; but, extraordinary to relate, the *Musical Directory* also states him to have been born on the 22nd April, 1781! Mozart is said to have died on the 28th May, 1787, and again on the 5th December, 1792:—the real fact being that his death took place on the 5th November, 1791. Equal inaccuracies occur in the records of musical institutions. In the account of the Royal Academy of Music, for instance, the confusion between the old and the new constitution of the Academy is bewildering; for, although Professor Bennett's name appears as Principal, Mr. Lucas is said to be Chairman of a "Board of Professors," (which does not exist) and the names of many teachers are down who are no longer connected with the Institution. These changes are all announced in the prospectuses of the Academy, which have been printed and circulated for nearly a twelvemonth. Lastly we may mention that in the account of the Philharmonic Society, Professor Bennett is named as Conductor of the concerts, notwithstanding the well known fact that Mr. W. G. Cusins officiated, with so much success,

in capacity during the whole of last season. We do not desire to multiply instances of similar errors; our only wish being to call the attention of those who have the revision of the work to the necessity of thoroughly investigating the truth of the statements put forth; for as we see much in the design of the publication to admire, we should be sorry were the inaccuracy of its contents to prevent its commanding a due amount of success.

### Pickings from Papers on Musical Quacks and Quackery.

By J. H. DEANE.

IF this is the same Mr. Deane who has written some very excellent papers on the neglected works of classical composers, we regret that he should have set up as musical satirist upon such capital as the following:—"From the *Bumpton-on-the-Bosh Independent*.—A grand concert was given in the Assembly-Rooms, on Monday last. After some of the most popular vocal pieces had been sung, including "I would I were a toad," "I'd choose to be a cabbage," &c., the "Bumpton Tongs and Bones Cat-call Harmonic Union" performed, amongst other choice morceaux, the grand chorus "Cheer, muffs, cheer," from the celebrated Oratorio "Betsy Prigg." Two young lady amateurs then gave us the "Roley Poley" quadrilles on the Piano, followed by the "Georgey Porgey" mazurka by another young lady, who, upon being rapturously encored, dashed off in brilliant style the ever welcome "Shower of cats."

NOVELLO, EWER AND CO.

*Alle Clavier Musik, neue herausgegeben, von E. PAUER.*  
Leipzig: Bartholf Senff.

HERR PAUER's historical performances of specimens of old compositions for the keyed instruments which preceded the modern pianoforte, have been among the most interesting events of several past seasons. The progress and development of the form of the Sonata from the old Toccata, the disappearance of most of the old dance movements, with the exception of the minuet, which is now almost superseded by the modern Scherzo; the gradual abandonment of the fugue, formerly a general attribute of instrumental music; the rise of the graceful French *Rondeau*, a form still largely used—all these, and other, interesting changes and modifications have been plentifully illustrated by Herr Pauer's performances, and are now more permanently exemplified by the very valuable and interesting collection here referred to. Most instructive also is it, to the inquiring musician, to trace the changes in the style of passage writing here exhibited. The early use of formal sequences and runs; the grand, sustained, church-like sublimity of Sebastian Bach, changed by that inventor, his second son Emmanuel, to a light and graceful melodic style that marks the transition from the school of Harpsichord music, with its formalities and excessive use of the *arpeggio*, to that expansion and symmetry of form developed by Haydn and Clementi, ennobled by the rich and romantic imagination of Mozart, to culminate in the symphonic grandeur of the Sonatas of Beethoven—the different stages of progress which have preceded these last and greatest developments of pianoforte music, are fully illustrated in the above-named collection of well chosen specimens by composers of the various schools of Italy, England, France, and Germany, the earliest examples being those charming pieces of antique quaintness "The Carman's Whistle," and "The King's Hunting Jigg," by our Elizabethan composers, Dr. Byrd and Dr. Bull; and the latest consisting of various Italian and German specimens of the close of the last century. Several admirable pieces by various sons of Bach are given, as well as a Fantasia and Fugue by John Ernst Bach worthy of the great Sebastian himself. Emmanuel Bach (the second son of the great contrapuntist) with whom, as already said, commences the period of transition from the old formal Harpsichord style to the freedom and melodic grace of modern pianoforte music, will receive illustration in a

# ♩, my luv's like a red, red rose.

A FOUR-PART SONG. Composed by G. M. GARRETT, Mus. Doc.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & Co.

*Moderato.*

TREBLE. O, my luv's... like a red, red rose, That's new-ly sprung in

ALTO. O my luv's like a red, red rose, That's new-ly sprung in

TENOR (8ve. lower). O, my luv's like a red, red rose, That's new - - - ly

BASS. O, my luv's like a red, red rose, That's new - - - ly

*Moderato.*

ACCOMP. *ad lib.*

June, . . . O, my luv's like the me-lo-die That's sweet-ly play'd in tune, That's

June, O my luv's like the me-lo-die That's sweet-ly play'd in tune, . . That's

sprung in June, O my luv's like the me-lo-die That's sweet-ly play'd in tune, . . That's

sprung in June, O, my luv's like the me-lo-die That's sweet-ly play'd in tune, That's

sweet-ly play'd in tune, that's play'd in tune, tune. As fair art thou . . .

sweet - - ly, sweet-ly play'd in tune, play'd in tune, tune. As fair art

sweet-ly play'd in tune, that's sweet-ly play'd in tune, tune. As fair art

sweet - - ly, sweet-ly play'd in tune, play'd in tune, tune. As fair art

*1st time. espress.*

*pp*

O, MY LUVE'S LIKE A RED, RED ROSE.

my bon-nie lass, So deep in luv am I, And I will luv thee  
 thou, my bon-nie lass, So deep in luv am I, And I will luv thee  
 thou, my bon-nie lass, So deep in luv am I, And I will luv thee  
 thou, my bon-nie lass, So deep in luv am I,

still, my dear, Till a' the seas gang dry, And I will luv thee still, my dear, And  
 still, my dear, Till a' the seas gang dry, And I will luv thee still, my dear, And  
 still, my dear, Till a' the seas gang dry, And I will luv thee, luv thee

I will luv thee, luv thee still, my dear, Till a' the seas gang dry.  
 I will luv thee still, luv thee still, my dear, Till a' the seas gang dry.  
 And I will luv thee still, my dear, Till a' the seas gang dry.  
 still, my dear, And I will luv thee still, my dear, Till a' the seas gang dry.

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# O, MY LUVE'S LIKE A RED, RED ROSE.

## SECOND VERSE.

Till a' the seas gang dry, my dear, And the rocks melt wi' the sun, . . . I will  
 Till a' the seas gang dry, my dear, And the rocks melt wi' the sun, I will  
 Till a' the seas gang dry, my dear, And the rocks melt wi' the sun, I will  
 Till a' the seas gang dry, my dear, And the rocks . . . melt wi' the sun, I will

luve thee . . . still, my dear, While the sands o' life shall run, While the  
 luve thee still, my dear, While the sands o' life shall run, . . . While the  
 luve thee still, my dear, While the sands o' life shall run, . . . While the  
 luve thee still, my dear, While the sands o' life shall run, . . . While the

sands, the sands o' life, o' life shall run, run. And fare thee well, . . .  
 sands o' life, the sands o' life, o' life shall run, run. And fare thee  
 sands, the sands o' life, the sands o' life shall run, run. And fare thee  
 sands o' life, the sands o' life, o' life shall run, run. And fare thee

# O, MY LUVES LIKE A RED, RED ROSE.

my on-ly luv, . . . And fare thee well a - while! And I will come a -

well, my on-ly luv, And fare thee well a - while! And I will come a -

well, my on-ly luv, And fare thee well a - while! And I will come a -

well, my on-ly luv, And fare thee well a - while!

gain, my luv, Tho' 'twere ten thousand mile, And I will come a - gain, my luv, And

gain, my luv, Tho' 'twere ten thousand mile, And I will come a - gain, my luv, And

gain, my luv, Tho' 'twere ten thousand mile, And I will come, will come a -

I will come, will come a - gain, my luv, Though 'twere ten thousand mile.

I will come a - gain, come a - gain, my luv, Though 'twere ten thousand mile.

And I will come a - gain, my luv, Though 'twere ten thousand mile.

gain, my luv, and I will come a - gain my luv, Though 'twere ten thousand mile.

forthcoming third series of Herr Pauer's interesting collection. Next to the research and labour bestowed by the editor, we must commend the correctness and beauty of the engraving and printing which are such as, in combination with the intrinsic value of the work, to render it worthy of the binder's preserving process and a permanent library position.

*J. S. Bach's Chaconna, für Pianoforte, von E. PAUER.*  
Leipzig: Bartholf Senff.

We have here a worthy pendant to the preceding work, in an elaborate transcription of the Chaconne from Bach's fourth Sonata for violin solo. This piece, originally composed without any accompaniment, and frequently so performed by Herr Joachim in that shape, as also with the pianoforte part so skilfully added by Mendelssohn—is now made the basis of a free transcription addressed to the pianist alone. Herr Pauer has closely followed the original of Bach, which is printed in a third line over the pianoforte part. The grand and sublime harmonies suggested by the violin part, but scarcely realisable by that instrument unsupported, are developed in all their significance and majesty by transference to the keys of a modern "Concert-grand." In his paraphrases of some special violin passages, such as *arpeggi*, which are not literally transferable to a keyed instrument, in the filling up with modern forms of mechanism the grand outline of the original, and the effect of continuity gained by carrying the same figure, under a different aspect, through following variations; Herr Pauer has successfully achieved a most difficult undertaking, and has produced a piece that will interest and charm by the solid grandeur and beauty of its subject, and the variety and ingenuity of its added surroundings.

*Arrangements from the Scores of the Great Masters. For the Organ.* By W. T. BEST.

No branch of the musician's art has been so recently and so largely developed in England as organ playing. In all mere musical respects—beauty, grandeur, and variety of tone, the instrument itself has not advanced beyond, indeed has scarcely sustained, the excellence reached by the great German builders of a century and a-half since. Those who have heard the organs of Silbermann, such for instance as that in the Catholic Church of Dresden, will scarcely hesitate to admit the supremacy of their combined brightness and liquid sweetness, and the almost human quality of tone in the softer stops. These high merits are scarcely to be paralleled even in the instruments of that excellent living French artist, M. Cavallé-Col, or those of our best English builders. To this superiority of the organs of Germany must likewise be added their early application of those important accessories—the pedals,—which have for more than two centuries been there held as indispensable almost as the claviers for the fingers of the performer. The construction of the German pedals, hinged towards the heel of the performer, admits of a facility and rapidity of execution that confer the advantage of a third hand,—while the clumsy imitation adopted later by the French organ builders—now almost obsolete, and known as French pedals, being short projecting levers hinged towards the point of the performer's foot—allowed only of an occasional holding note, and scarcely admitted of any passage playing. These were the pedals first adopted in this country, and only superseded by the German pedals some half century or so since. It is not a little remarkable that Handel, a cotemporary of Bach, and belonging to the same period and locality, in which the grandest style of organ playing reached its highest development, should without protest have submitted to the inferiority of the English organs, in size and compass, and especially in the absence of pedals, to the use of which he must have been accustomed, having been a pupil of Zachau, of Halle, a celebrated organist in the best German school. So it was, however, and Handel's performances on the organ (like his published concertos for that instrument), seem generally to have partaken more of the character of harpsichord

music than of that elevation and special application that distinguished Bach's organ playing and characterise his works for that instrument. Doubtless, however, Handel had chiefly in view the pleasing his public by a lighter style, in strong contrast to the solemnity of his oratorios, with which his organ performances were usually associated. It was not until after the commencement of the present century that organ playing in England began to assume that character which had long distinguished it in Germany. The late Samuel Wesley and Thomas Adams, who flourished in the early part of this century, were the earliest pioneers in this school; but even those great artists at times interspersed their admirable improvisations by episodes in the light *ad captandum* style of the English organists of the previous century. In the extemporaneous performances of both these artists it was no uncommon thing to hear an admirable movement in the *alla Capella* style, or a fugue treated with masterly clearness and skill, alternated with trillings and secular prettiness quite out of keeping with such associations. To the late Samuel Wesley belongs the merit of having first made extensively known here the forty-eight preludes and fugues of Bach (*Das Wohltemperirte Clavier*) by publication and performance. It was, however, only with the later knowledge of the great organ works of Bach that the special use of the pedals independently of the hands, obtained here; one of the earliest artists to introduce this important feature of the best school of organ playing being the present Dr. Samuel Sebastian Wesley, whose skilful performance of the grand organ works of Bach, with the pedal part written in a third line as independent of the claviers as though it were for a third hand—and whose admirable improvisations on his instrument, gave a great impetus to organ playing in England; an impetus which largely helped to produce the many skilful performers whose names are now too numerous for mention. Among these, Mr. Best, organist of St. George's Hall, Liverpool, has long been eminent for his powers as a performer whose command of finger-board and pedals is alike unbounded. This gentleman has for some time past been contributing most valuable additions to the library of organ music by a series of arrangements, the latest numbers of which are referred to above. These excellent transcriptions are drawn partly from sacred and partly from secular sources; including some orchestral pieces, to which Mr. Best contrives to give much of their original effect by his skilful and carefully indicated combinations and changes of the various stops of the instrument. The pieces are arranged, as all organ music should be, in three lines, the pedal line being *obligato*, and independent of the hands. Only by such means can the true effect of organ playing, and the comprehensive adaptation of a score, be obtained. The sacred pieces contained in the numbers referred to are a magnificent chorus from one of Bach's church cantatas, Mendelssohn's overture to *Athalie*, and motett, "Hear my prayer;" the secular pieces being Handel's overture to *Porus*, the Allegretto from Beethoven's Seventh Symphony; a portion of Mozart's Divertimento for wind instruments; a Gavotte and Rondo by Bach, and Spohr's overture to *Jessonda*—all admirably arranged and forming valuable and welcome additions to the organist's repertoire.

*The Modern Organist.* A Collection of Pieces in all styles. By LEFEBURE-WELY. No. 1, 2, 3, 4.

*The Church Organist.* A Collection of Organ Pieces for use during Divine Service. By CHARLES COLLIN. Book 1.

We have here a series of original compositions by two of the most skilful French organists of the day—M. Lefebure-Wely, formerly organist of the Madeleine, now of St. Sulpice, Paris; and M. Collin, of St. Brieuc. The compositions of both these organists have that special character which has always distinguished French organ music from that of Germany. A vein of melody, frequently graceful and elegant, although sometimes ultra-

secular, a pervading brightness and vivacity of style, with a general tendency to the use of florid passages, stand in strong, but not always disagreeable, contrast to the usual serious and earnest tone of the organ music of Germany. Some of the preludes and offertories in both the collections now before us will be found to offer a pleasing variety after the more solid and learned productions of the great German school; in comparison with which, these French pieces are as vivacious as the Carillons of the Flemish churches contrasted with the solemn peal of an English belfry. They are all well written for the display of the instrument; and are edited and adapted for English organs by Mr. Best.

1. *The Fountain.* Song. Poetry by J. R. Lowell.
2. *A Lily thou wast.* Song. Poetry by J. R. Lowell.
3. *A Farewell.* Song. Poetry by Adelaide A. Procter.
4. *An Old Song.* From the German of J. G. Jacobi; translated by A. Baskerville.
5. *Give.* Song. Poetry by Adelaide A. Procter.
6. *The Lord is my Shepherd.* 23rd Psalm, for voice; with Pianoforte or Organ accompaniment.

All composed by Edward Hecht.

THE true feeling of the German "Lied" breathes throughout these compositions, which are evidently the work of an artist who, although a foreigner by birth, has so thoroughly mastered the English language as to enable him to catch the real spirit of the poetry he has undertaken to compose. The tendency of the German songs to degenerate into pianoforte studies, with an accompaniment for the voice, ought to be carefully watched by those composers who should lead, rather than follow, the fashion; and it is because we see a clear vocal melody running through the songs before us that we are inclined to believe in Mr. Hecht as a composer of the true school. From the six songs we are disposed to select No. 5, *Give*, as one of the most fluent and melodious of the set. The voice part is pleasing and thoroughly in accordance with the words; and the accompaniment is written with a practised hand throughout. The modulation into the original key, after the pedal on A, at page 5, is exceedingly good; and with a really competent singer—who could take all the high notes, as originally written, we believe that the song would be very effective. No. 1, *The Fountain*, although gracefully written, is scarcely so much to our mind; but No. 2, *A Lily thou wast*, and No. 3, *A Farewell*, are both truly excellent specimens of those vocal works in which instruments and voice are so intimately combined as to demand an equal amount of poetical feeling from both performer and vocalist. No. 4, *An Old Song*, is with us an especial favourite, the alternation between major and minor having an excellent effect, and the obstinate syncopated accompaniment at the commencement giving a character to the crotchets in the melody, without unduly interfering with the expression of the words. No. 6, *The Lord is my Shepherd*, convinces us that the composer is more successful in the secular, than the sacred, style. The music is well written, but seems rather to have been sought after, than to have come of its own accord. As a song writer in the pure German school, we shall be glad again to meet with Mr. Hecht, for in his compositions we recognise a feeling for melody, and a style free from affectation or mannerism.

1. *The Rose and the Nightingale.* Canzonette. The words taken from Baily's "Festus."
2. *The Wrecked Hope.* Song. Words by W. C. Bennett.

Both composed by JOSEPH BARNEY.

THE first of these songs we can conscientiously recommend to any good tenor singer in search of novelty. There is a tender and deeply poetical feeling pervading the composition in perfect consonance with the words; which, like Shelley's impassioned love-songs, are lifted far above the ordinary effusions of mere verse-makers. An unexpected D natural, in the sixth bar, is extremely beautiful; and the enharmonic change from A flat to G sharp, where the melody is slightly accelerated, shows that the musician and poet are in perfect sympathy with each other.

As we have already indicated, the song requires mind, as well as voice; and we can imagine that Mr. W. H. Cummings, by whom we find it has already been sung, would thoroughly appreciate, and give true effect to, the composer's intention. No. 2, *The Wrecked Hope*, is written for a contralto; and although scarcely equal to the first, is expressive, and harmonized with skill and judgment. The melody lies excellently within the range of the register of a good contralto.

1. *Spring Melody.* For the Pianoforte.
2. *Mazurka.* ditto.
3. *March.* ditto.

All composed by AGNES ZIMMERMANN.

THESE pieces, by one of our most accomplished resident pianists, are welcome in the days when "arrangements" are so forced on our attention by automaton pianoforte players that original music in a drawing-room seems almost to need an apology for its appearance. Of the three pieces before us we prefer the mazurka, which is a freely written dance tune, of which Chopin has left us so many admirable specimens that the best of those who would follow in his footsteps, find it exceedingly difficult to be original. Miss Zimmermann's mazurka, changing from minor to major, and back again, is written with the freedom to be expected from a skilled player; and will be found exceedingly effective by a performer who has the spirit of the mazurka at the fingers' ends. No. 1, *Spring Melody*, is a song, somewhat in the style of Mendelssohn's "Lieder ohne Worte," gracefully harmonised, and lying well under the hand; and No. 3, is a March in D minor, the first theme of which has a boldness and decision contrasting well with the second subject in A major. We trust that we may have an opportunity of hearing these pieces played, during the coming season, by the composer herself.

*Minuetto.* For the Pianoforte. Composed, and dedicated to William Sterndale Bennett, Mus. Doc., by J. BAPTISTE CALKIN.

HERE is an excellently-written minuet, by an accomplished performer and writer for his instrument, which may be safely recommended to those who wish to show something more than command over their fingers. The modulations are ably conducted, and the character of the movement well preserved throughout.

TOLHURST.

*Ruth.* The words chiefly selected from the Holy Scripture; the music composed by GEORGE TOLHURST.

IT is always, with us, a matter of regret that untried composers should submit their works to critical judgment after, instead of before, publication. Were the latter method more generally pursued, an adverse opinion upon the merits of a composition from the lips of a known friend might save years of anxiety and disappointment; but the work once published, and formally sent for review, what verdict detrimental to the hopes of the expectant composer—however tenderly worded, however kindly meant—will ever be accepted as the genuine opinion of an unprejudiced judge? Many a young and deserving musician, who might as a teacher, or perhaps even as a performer, have held a good position in the profession, has been ruined by the unfortunate delusion that nature has intended him for a composer. This feeling having once gained possession of him, there is little hope of his stopping short of an Oratorio. The scriptures are ransacked for "words;" songs, duets, and choruses cut to the pattern of the great standard works, are thrown together; and out comes a huge book, to haunt its unfortunate author for the rest of his life, and to crush all hope of his steady advancement in the more humble path which he might have pursued both with honour and profit. We know nothing of Mr. Tolhurst, and should have been pleased to know nothing of his oratorio; but a work of such importance imperatively demands attention, especially as we see that before these remarks come before our readers, it will have



been produced at the Store-street Concert Room. How so crude a composition as *Ruth* could have been performed, applauded, and favourably commented upon—even as far off as Melbourne, where it first saw the light—is to us a marvel. As an oratorio, it is impossible gravely to criticise it; but as a mere collection of detached vocal pieces, it is so utterly devoid of anything like interest, that even the few snatches of melody occasionally gleaming through the obscurity, have only the effect of making the "darkness visible." The choruses appear the work of a student groping his way in part-writing; and, with the mere pianoforte or organ accompaniment, are, in some portions, perfectly unendurable. The opinions of the press, which accompanied the copy of the work sent to us, will no doubt be accepted by Mr. Tolhurst as the real truth—especially as one pronounces the Oratorio "of the very highest excellence," and declares that it "betokens no ordinary genius in the composer"—but we would counsel Mr. Tolhurst to remember that the well-intentioned ignorance of friends is quite as likely to lure to destruction as the malicious cunning of enemies.

## LAMBORN COCK, ADDISON AND CO.

*The Seasons.* Four Mazurkas for the Pianoforte. Composed by WILLIAM SPARK. No. 1, Spring; No. 2, Summer; No. 3, Autumn; No. 4, Winter.

THESE mazurkas are well written; and although not very melodious, have a freedom of style, and an elegance of thought which should make them attractive as teaching pieces. The resemblance between No. 2, Summer, and No. 1 of the first set of Chopin's mazurkas, in F sharp minor, is however too obvious to be passed over. True, Summer is in a major key; but apart from this, a hearer would find it difficult to separate Spark from Chopin. No. 3, Autumn, we think the best of the set.

*Consolation.* Melodie Etude, pour le Piano. Par EDWARD BACHE.

MR. BACHE'S piece is based on an expressive melody in B major, which is tenderly treated throughout, as the subject demands, and as Dussek has already set the example. Both for practice and performance, this trifle will be found useful; but why is the title-page in a foreign language; and why is it a "Melodie Etude?" Surely this is not the way to stamp nationality upon our musical compositions.

## R. COCKS AND CO.

*Home they brought her Warrior dead.* Transcribed for the Pianoforte by M. KUHE.

MISS LINDSAY'S song has been made into a pianoforte piece with all the skill and effect usually thrown into his work by Herr Kuhe. The multiplication of "transcriptions" and "arrangements" might be looked upon as a more unhealthy sign of the progress of art in England, were we not assured that a taste for good music is rapidly growing up amongst a constantly increasing class of amateurs who will not bow to the fashion of the hour. Whilst the demand exists for what is termed "Drawing-room music," we are willing that it should be supplied by arrangers as good as Herr Kuhe.

*Une Tarantelle.* Pour Piano. Par BRINLEY RICHARDS.

ANOTHER work with a French title by an English composer. A good Tarantella, however; the theme of which is in C minor, although the piece ends in the relative major. There is briskness and vivacity in this composition, which should recommend it to pianists with agile fingers, and a true feeling for the exhilarating dance of which many composers have given us such excellent specimens. Mr. Richards has written passages (as he always does) which the hand can accomplish in an easy position; and this is a great merit with composers who write "teaching" pieces.

*My Mother's Name.* Ballad. Written by WELLINGTON GUERNSEY. Composed by W. T. WRIGHTON.

A genuine "Wrighton" ballad, accompanied with the simplest chords, and modulating, as usual, into the dominant and relative minor. We select this as the type of a class which owes its existence and support to the half-taught vocalists, who, finding an effect produced by such simple means, are thus tempted to remain in blissful ignorance of the world of art beyond them. The song is carefully accompanied; and will not offend, if it do not please, musical ears.

## CRAMER AND CO.

*Boat Song.* For Piano. WM. CHAS. LEVEY.

AN unpretending trifle, the subject of which, on a pedal bass, well suggests the monotony of the boatman's measured stroke through the dark waters at midnight. The second theme, in F sharp minor, with a semiquaver accompaniment, has a pensive, melancholy character in keeping with the design of the composition. A verse from Longfellow's "Evangeline" precedes the piece.

## TO CORRESPONDENTS.

\*.\* Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music paper is always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Deputy.—We should recommend our correspondent to invite some of the principal inhabitants of the town to come forward in the cause, and to select those most competent to fulfil the duties required.

Musicius.—We cannot reply to questions which have no reference to music.

D. L. Inglis.—The account of the concerts recently given is no doubt perfectly correct; but as our correspondent has neglected to tell us in what part of the world they took place, it is impossible to give insertion to the report.

S.H.—We should recommend Albrechtsberger's "Thorough Bass, Harmony, and Composition," or Dr. Marx's "General Musical Instruction," both published by Messrs. NOVELLO, EWER, and Co.

Clifford W. Le Poer.—"Loretto's Litany" can be obtained at our Publisher's. We cannot enter into the matter contained in the second portion of our correspondent's letter.

W. H. Tomkins.—We cannot give any opinion upon the merits or demerits of MS. compositions.

Selah.—On a proper application to our Publisher, we have no doubt that the song could be procured through a German house.

Swell Organ.—Hiles' Short Voluntaries, or Novello's "Short Melodies for the Soft Stops," both published by Messrs. NOVELLO, EWER and Co.

### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

**ALDERLEY PARK, CHESHIRE.**—A Concert was given at the seat of the Right Hon. Lord Stanley, of Alderley, on the 6th ult., in the presence of nearly the whole of that nobleman's family, and many of the gentry and friends, who were visitors at the Hall. The principal solo performers were the Countess of Airlie, the Hon. Mrs. Howard, and the sons and daughters of the tenantry, who acquitted themselves to the entire satisfaction and pleasure of the audience. Nearly the whole of the performers were born in the parish of Alderley; and are indebted for this annual meeting to the skill and energy of the Hon. Miss Stanley, who trains the young people of the parish so well that they are enabled to perform many of the difficult works of the classical composers. Mr. Twiss acted as conductor.

**ALFORD.**—On Thursday evening, the 2nd ult., the church choir, with a few friends, were entertained at the King's Head Inn, by Thomas Bradley, Esq., the senior churchwarden. After tea the members of the choir, under the able management of Mr. Whipham, gave a selection of secular, and afterwards of sacred, pieces. A vote of thanks to Mr. and Mrs. Bradley, for their kind treat and encouragement to the choir, was proposed by the Rev. J. H. Oldrid, vicar, and seconded by the Rev. R. V. Taylor, curate.

**BEDFORD.**—The Bedford Amateur Musical Society held its fourth Concert, and the concluding one of the past year, at the Assembly Rooms, on the 17th of December. Handel's Oratorio, the *Messiah*, was performed, and we have very great pleasure in bearing testimony to the eminently successful manner in which the work was rendered. The band was strengthened by five professional gentlemen from London: Mr. F. Folkes, 1st violin; Mr. Amore, 2nd violin; Mr. Burnett, viola; Mr. Howell, violoncello; and Mr. Ward, trumpet. The airs and recitatives were sung extremely well, without exception, and the choruses were most effective. The only matter of regret is that there is not a larger room in the town; the want of this prevents the Society from admitting more members. Mr. P. H. Diemer conducted.

**BINFIELD, BERKS.**—The Annual Choir Concerts took place in the National School-room, on the evenings of the 7th and 8th ult., both performances attracting a numerous audience. The room was, as usual, most tastefully decorated. The programme seems to have given general satisfaction. The Rev. E. Savory, rector, efficiently filled the post of conductor, and the vocal music was accompanied by the Rev. H. T. Biscoe. The first part of the programme was devoted to sacred music, and in this we would especially mention a very excellent rendering by the choir of Gounod's Carol "Bethlehem;" and also a successful performance of the trio from *Elijah* "Lift thine eyes" (by three of the choir girls), which on the second night was repeated, in compliance with a very general wish. In the secular part, an enthusiastic encore was awarded to an excellent performance of De Beriot's duet for violin and pianoforte, by the Hon. E. Thesiger, a member of the celebrated amateur orchestra of "The Wandering Minstrels," and the Rev. H. T. Biscoe. The same honour was also awarded to V. Gabriel's song, "Robin's Return," well sung by H. Cleather, Esq., and also to a very successful rendering of A. Sullivan's song, "Will he come," by a lady amateur. The choruses and part-songs were given by the choir with a taste and spirit which reflected the utmost credit on the members, and those by whom they had been so carefully trained.

**BIRKENHEAD.**—On the 27th December, a performance of Handel's Oratorio the *Messiah*, was given by

the members of the Birkenhead Cambrian Choral Society, at the Workman's Hall. The band and chorus numbered more than a hundred performers. Mr. Lawson was leader, Mr. Parry conductor, and Mr. Skeaf presided at the harmonium. The principal vocalists were Mrs. Ballinie Porter, Miss Edwards, Mr. George Hirst, and Mr. T. J. Hughes. The hall was crowded to excess by a respectable and appreciative audience. Mrs. Porter was in excellent voice; and in the airs, "Come unto him," and "How beautiful are the feet," she elicited the warmest applause. The other solo singers also won frequent bursts of approval from the audience. The choruses were sung with taste and precision, and we question whether the Oratorio has ever been given in so satisfactory a manner in Birkenhead before.

**BIRMINGHAM.**—The annual report of the Birmingham Amateur Harmonic Association shows that the past year has been one of quiet and steady progress. The number of members has increased; and there is a large balance in hand. Several additions have been made to the library, which is now becoming very extensive; and we understand that Mendelssohn's music to *Antigone* and the *Midsummer Night's Dream* (some of the works recently acquired by the Society) will be included in the programme for an Open Rehearsal in the early part of the present year. So excellent and zealous an Association deserves every encouragement.

**BISHOP AUCKLAND.**—A grand Concert was given here on New Year's Day, at which the following artists sang: Miss Crawford, Miss Howley, Messrs. Whitehead and David Lambert. Pianist and conductor, Mr. Crawford. The singing of the ladies was well received; and Messrs. Whitehead and Lambert were encored in three of their songs. Mr. Crawford's solos on the piano were much applauded and re-demanded.

**BRANCEPETH.**—A miscellaneous Concert took place on the 27th December, before a large audience. The principal vocalists were Messrs. Wortley, Peele, Whitehead, and David Lambert. The songs, part-songs, and glees were well given, and Messrs. Peele, Whitehead, and Lambert received several encores during the evening. Mr. Orwin was pianist.

**BRIDGNORTH.**—At the Christmas Concert of the Harmonic Society an excellent programme was performed, and, judging from the hearty plaudits and frequent encores, appeared to afford the greatest satisfaction to a numerous audience. The choir, numbering about thirty voices, among whom were several ladies, sang with great precision and steadiness, under their able conductor, Mr. John Sewell. The two solos, by Mrs. James Glover, of Stourport, "Tell me, my heart" and "Home, sweet home," were enthusiastically redemanded; in fact, this young lady (who appeared on this occasion for the first time in Bridgnorth) achieved a most brilliant success. Mr. Sewell was encored in his harmonium solo, on which instrument he appeared to be as much at home as on the piano. Several vocal solos were well given by Messrs. Mason, Lowe, and Henry Bellett; and the Rev. H. Parsons, who possesses an excellent voice, rendered the utmost service in the glees. We cannot conclude this notice without referring to the talent of Mr. John Sewell, who on this night appeared as conductor, accompanist, pianist, executant, and composer, and in each capacity proved himself an excellent musician.

**BRIDLINGTON.**—On Thursday evening, Dec. 26, a Concert was given in the Temperance Hall, by Mr. J. M. Wilson, organist of the Priory Church, to a large and fashionable audience. The artists were Miss Downes Clark, soprano; Mr. Calvert, alto; Mr. Firth, tenor; Mr. Dodds, baritone; and Mr. Potts, bass,—all of Leeds. The programme contained an excellent selection of glees, duets and songs, all of which were executed in a most efficient manner. Mr. J. M. Wilson presided at the pianoforte.

**BRISTOL.**—A successful Ballad Concert has been given at Colston's Hall, the principal vocalists being Madlle. Liebhart, Miss Ada Jackson, Mr. Leigh Wilson, and Mr. Lewis Thomas. The choruses and part-songs, which were interspersed, were rendered by the Clifton Vocal Union in a highly-successful manner; and in the instrumental department, Herr Wilhelm Ganz (pianoforte) and Mr. T. Harper (trumpet) executed solos to the utmost satisfaction of a numerous audience. Herr Ganz and Mr. Curtis officiated as conductors.—The first concert of the Cecilia Choir, a newly-formed musical society (of which Mr. Trimmell is the conductor and Mr. G. A. Bessell the hon. secretary), is announced for Thursday evening, the 6th inst. The first part will consist of Dr. Sterndale Bennett's Cantata, "The May Queen," and the second part of madrigals and part-songs.

**BRUNN, MORAVIA.**—The third Philharmonic Concert took place on the 29th December, at the Redouten Saal, under the direction of Herr G. Carlberg, when the members of several choral societies lent their valuable assistance. Handel's Oratorio, *Judas Maccabeus*, was selected for performance; the orchestral score being enriched by the wind instrument parts supplied by the late Mr. Vincent Novello. The chorus consisted of 160 voices; and the orchestra of 60 performers. The solo vocal parts were sustained by Frl. Leonoff, Frl. Gaspary, Herr Grevenberg, and Herr Vierling. One third of the receipts of the concert was contributed to the poor-box of the City of Brunn.

**BURSLAM.**—A performance of the *Messiah* was given in the Town Hall, on the 30th December, by Mr. J. W. Powell and his tonic sol-fa chorus, to a numerous, but not a crowded audience. The principals were the same as those in the recent performance of *Samson*, viz., Miss Helena Walker, Mrs. Lincey-Nalton, Mr. Wilford Morgan, and Mr. Brandon, while Mr. Walker, of Manchester, was again at the organ. Mr. C. A. Seymour, of Manchester, was the leader of the orchestra, and Mr. Powell was in his accustomed place as conductor. The orchestra numbered 25 instruments, and the chorus comprised 150 voices. The whole of the choruses were given with the utmost steadiness, precision, and vigour. Mr. Brandon was in good voice, and sang with much success. He received the only encore of the evening, in "Why do the nations," and the next most effective solo was Miss Walker's "I know that my Redeemer." The instrumental music was well rendered, with the exception of the trumpet *obbligato* to "The trumpet shall sound." It is to be regretted that the attendance was not larger, as it would have saved Mr. Powell a heavy loss, which he ought not to be called upon to bear, in addition to the large amount of time and labour he devotes to the training of the choirs.

**CAISTOR.**—The Tonic Sol-fa Society, assisted by Miss Maria Wilson, of Hull, (eleven years principal soprano at the York Blind School) gave its second Concert of sacred music in the Red Lion Assembly-Room, on the 26th December, to a very crowded audience. The solos of Miss Wilson were sung with the utmost expression; and she was encored in each song. Miss Button was also highly successful in all her solos, two of which were enthusiastically redemanded. The choruses, which were principally from the *Messiah*, were excellently sung; the "Hallelujah," as a finale, being executed with remarkable precision and effect. Mrs. Button presided at the piano, and Miss Hartley at the harmonium. The concert was ably conducted by Mr. Rumacres, under whose instruction the Society is making very steady progress.

**CAMBORNE.**—The annual Amateur Concert was given by the Institution Choir in the New Assembly Rooms, on Friday, the 18th ult. The part-music performed included Leslie's Prize Madrigal, "Thine eyes, so bright," "The sea hath its pearls," a part-song by Pinsuti, and two of Bishop's glees. Several solos, duets, &c., were also given with much effect. The instrumental music

consisted of a Morceau de Salon for clarinet, with pianoforte accompaniment by Kalliwoda; a nocturno for violoncello and piano, by Squire; and Clinton's first duo concertante, for flute and clarinet. The principal vocalists were the Misses Mitchell, Miss Richards, Mr. Symons, and Mr. Thomas. Pianoforte, Miss Symons; clarinet, Mr. H. A. Smith; violoncello and flute, Mr. W. C. Symons. Conductor, Mr. G. J. Smith.

**COTE'S HEATH, STAFFORD.**—A Concert in aid of the fund for erecting the new National Schools was given on Wednesday evening, the 8th ult. The room was tastefully decorated, and every seat was occupied, many persons being refused admission. Mrs. Sutton, Miss Emery, and Mr. Sanders sang a number of songs with the utmost success; and the Rev. C. P. Male and Mr. Statham rendered valuable assistance in the concerted pieces. Mr. J. J. Matthews (of Cote's Hall) played a pianoforte solo at the commencement of each part of the concert, and ably accompanied the vocal music. Two violin solos were also given with much effect by Mr. W. A. Marson, of Stafford. The amount collected was nearly £13.

**CROWLAND, LINCOLNSHIRE.**—Mr. E. Harker's Concert took place in the Girls' National School-room, on the 2nd ult., and was well patronized by most of the leading families of the town and neighbourhood. Miss Clara Wight was encored in several of her songs; and Mr. Otto Booth received a similar compliment for his solo on the violin. Mr. R. Smith, Mr. Friar, and Miss S. Harker also contributed to the solo vocal music with much success. Mr. Edwin Sturge (the cornet player) from Dr. Mark's band, was announced; but, from some unexplained cause, did not appear.

**CROYDON.**—The Croydon Sacred Harmonic Society gave a performance of Handel's *Messiah* at the Public Hall, on Tuesday the 21st ult. Principal vocalists: Miss Robertine Henderson, Miss Mary Ann Potter, Mr. George Perren, and Mr. Lewis Thomas. The band and chorus were most efficient, and reflected the utmost credit on the conductor, Mr. F. Kingsbury. The concert was a complete success; and the hall was well filled by a most fashionable and appreciative audience.

**DARESBUURY (CHESHIRE).**—An excellent Concert was given at the above little village, on Tuesday, the 7th ult., by the parish church choir, under the direction of Mr. John Towers. The programme contained a good selection of carols, part-songs, and vocal solos, amongst which, "Soon as I careless strayed," "From Oberon," and "May-day," were especially noticeable. Mr. Walton, of Altrincham, (one of Mr. Hall's Manchester choir) obtained an encore in Cherry's song, "The monarch of the woods;" and a similar compliment was paid to Mr. Towers for his rendering of Heller's Tarantelle on the pianoforte. The room was crowded to excess; and many persons were unable to gain admission. Judged by its success, although the first, this is not likely to be the last concert given by the Daresbury Church Choir.

**DEWSBURY.**—On Tuesday evening, December 31st, the members of the Dewsbury Choral Society, gave their fortieth concert in the Parish Church School-room. The oratorio selected for performance was Handel's *Jephtha*; this being the first time, we believe, that the work has been given here. The principal vocalists were Miss A. Thirwall, Mrs. Lincey-Nalton, Mr. Moulding, and Mr. Brandon, all of whom gave the utmost satisfaction. Miss A. Thirwall was extremely well received in the airs, "The smiling dawn," "Farewell, ye limpid springs," and "Freely I to Heaven resign." The chorus was efficient throughout; and gave ample proof of the effect of vigorous training, especially in "When his loud voice," and "Theme sublime." Mr. J. W. Dean conducted, and Mr. Haddock led, with their accustomed ability. The concert was in every respect a decided success. The members of the above Society have lately presented to their conductor, Mr. J. W. Dean, a silver-mounted ivory *bâton*, as a mark

of their appreciation of his unremitting services for a period of thirteen years. The presentation was made by Mr. G. Dawson, the oldest performing member in the Society.

**DONCASTER.**—Mr. J. H. Eyre gave his fifth Concert for the season, on the 13th ult., in the Guildhall, which was well filled. The vocalists were Miss Barton, Master Mason, Mr. Bell, Mr. Firth, Mr. Wood, and Mr. Eyre. Mr. Tovey presided at the pianoforte. The concert was most successful.

**DOVER.**—The meetings of the Musical Union, for practice, were resumed on Wednesday evening, the 15th ult., when there was a fair attendance of members. An interesting selection of music was rehearsed, including choruses from Handel, Haydn, and Mozart, and a fine anthem by Mr. Goss, the talented organist of St. Paul's Cathedral, which was sung with great spirit. Mr. Payn, the conductor, appears untiring in his zeal for the advancement of chorus and part-singing; and the members evidently seem to appreciate his efforts by their attention, and desire to excel. A harmonium is provided, at which Mr. Jarrett presides, which is a considerable support to the voices. The Society has our best wishes for its continued success.

**DUBLIN.**—A Social Re-union, in connection with lodges 989 and 1612, was given on the evening of the 15th ult., at the new Orange Hall, York-street. During the evening some appropriate songs and choruses were sung by Miss Murphy, Miss Mahon, and Brothers Craig and Dyas; the proceedings concluding with the National Anthem. The Second Series of Monthly Popular Concerts was inaugurated at the Ancient Concert Room on the 13th ult., under the fairest auspices. Mr. Charles Hallé's Pianoforte Recital in the afternoon was listened to by a crowded audience with the utmost attention; and every piece—especially Beethoven's "Pastoral Sonata," and the eighth book of Mendelssohn's "Lieder ohne Worte"—appeared to be thoroughly appreciated. At the afternoon concert, Beethoven's string Quartett in F (Op. 18), was excellently played by Messrs. R. M. Levey, Liddell, Halton, and Elsner; and Mr. Charles Hallé's pianoforte performance was again an attractive feature in the concert. Mr. Arthur Barraclough made his first appearance as a vocalist on the occasion; and in Gounod's song, "The Valley," displayed a good baritone voice, of considerable compass, and a legitimate style of vocalisation which augurs well for the future. He afterwards joined Miss Minnie Hodges in Mozart's duet "Crudel perche," with the utmost success. Every credit is due to Messrs. Elsner and Gunn for the spirit in which they have entered into a speculation which has for its object the elevation of the musical taste in Dublin; and we cordially wish them all the success they deserve.

**DUMBARTON.**—On New Year's Day, the Dumbarton Choral Union gave a concert of sacred music in the Burgh Hall, to a large audience, Mr. Wm. Ross occupying his usual place of conductor, and Mr. W. T. Rushbury, Glasgow, assisting as accompanist and solo vocalist. The programme, which was short but well arranged, was performed in a highly creditable manner to all concerned. The chorals, "Old Hundred," "St. Mary's," "New Year," "Soldau," "Nassau," and "Triumph," were given with a taste and precision worthy of the highest praise. The anthem, "Arise, shine, for thy light is come," by Elvey; the duet and chorus, "See the Conquering Hero Comes," from Handel's Oratorio, *Judas Maccabæus*; Mason's anthem, "Jerusalem, my glorious home;" Mozart's chorus, the "Gloria;" and Flower's sacred song, "Now pray we for our country," were also given by the Union in excellent, though not such faultless, style as the chorals. Mr. Rushbury, as accompanist, acquitted himself admirably; and his vocal solos, Handel's recitative, "For behold darkness," the aria, "The people that walked," and Gounod's sacred song,

"Nazareth," were well executed. Before the last piece in the programme was given, Mr. Ross, on behalf of the members of the Union, thanked the audience for the liberal support they had awarded to the experiment of a New Year's Day Concert; and hoped that next year the Union would be able to do something better. The profits of the concert the Union intended, he said, to apply to some charitable purpose.

**EDEN BRIDGE.**—A Concert, interspersed with readings, was given at the school-room, on Friday, the 10th ult., by the choir of St. Mary, Oxted (under the direction of Mr. L. S. Palmer) for the benefit of the institution. Miss Palmer played Leybach's Nocturne in A flat; and Miss Annie Martin sang "Weel may the keel row" in a very pleasing manner. The choral music was given with steadiness and precision. The best thanks of the choir are due to Mr. Smeed for his uniform kindness and attention.

**EDGELEY.**—Special Morning and Evening Services were held at St. Matthew's Church, on the 15th ult., to commemorate the completion of the repairs and alterations. At the evening service the usual choir of the church was supplemented by the choir of St. Thomas's Church, Stockport; and Dr. Spark, organist of the Town Hall, Leeds, presided at the organ. The choir, under the direction of Mr. Balfe, displayed the utmost proficiency throughout the service. The anthem in the morning was, "I have surely built thee a house" (Dr. Boyce), the solos being taken by Mr. Edmondson, Mr. J. Jones, and Mr. Balfe; that in the evening was the composition of Dr. Spark, "All we like sheep," which was most excellently sung. The "Magnificat" and "Nunc Dimittis" (also by Dr. Spark) were likewise given with the most religious feeling. Although the congregations were large, the collections amounted only to £60.

**FRIMLEY (SURREY).**—A Concert was given on the 10th of December in aid of the new schools. The performers consisted chiefly of ladies and gentlemen of the neighbourhood, assisted by Miss Armstrong and Mr. Harry Sanderson, the celebrated American pianist, who kindly gave his services on the occasion. We need scarcely say that he was enthusiastically received, and encored in all his pieces. Miss Armstrong sang "Qui la voce" in excellent style. Miss Huntingford and Mr. Thorley (amateurs) were much applauded in Rossini's duet "Mira la bianca luna;" and "The Nightingale's Trill" was well sung by Miss Huntingford. The room was tastefully decorated, and the attendance numerous.

**GLASGOW.**—The New Year's-day morning and evening Concerts of the Choral Union proved highly attractive, the hall on each occasion being well filled. At the mid-day performance the principal item in the programme was Mozart's Litany in B flat, which was produced complete for the first time in Scotland. The whole composition, in so far as the chorus was concerned, was rendered in a highly creditable manner, and the thanks of the public are due to the Society for the opportunity of hearing so fine a work. The principals engaged were Miss Robertine Henderson, soprano; Madlle. Drasil, contralto; Mr. Leigh Wilson, tenor; and Signor Foli, basso. Miss Henderson has a sweet well-cultivated voice, and gave the solo, "Hear my supplication," with much expression, and free from all affected display. With the exception of the tenor, the other solo vocalists had but a small share of duty in the Litany, and it was certainly unfortunate that Mr. Leigh Wilson should have been in very bad vocal condition. This young gentleman, who was loudly heralded in London, some two or three years ago, as the "coming man" among the numerous new tenors—had no sooner sung a few bars than it was evident that he was in bad voice, while he also looked like a man in very ill-health; and after struggling on for a short time in painful style, he utterly broke down; Mr. Lambeth, securing his part, and doing his best to support the remaining tenor soli, in order to preserve the continuity of the num-



ber, and keep the chorus together till the close, which was attained with, we have no doubt, great relief to performers and audience alike. In the second part, which consisted of miscellaneous selections, Madlle. Drasdil and Signor Foli made an immense impression in their solos; and the applause, in spite of the usual prohibition to the contrary, was loud and frequent. At the evening concert, the Union gave a few part-songs and glees with much effect; one or two of the selections, including a beautiful arrangement of "Within a mile o' Edinboro," by the conductor, obtaining well-merited encores. Madlle. Drasdil again proved herself a most accomplished contralto; the little that Miss Henderson had to do was tastefully done, and a triumphant ovation awaited Signor Foli for his superb rendering of "The brave old oak," and Mozart's "Who treads the path of duty," from the *Zauberflöte*. A commendatory sentence is due in conclusion to the orchestra, which was numerous and efficient—the *larghetto* from Beethoven's "Second Symphony in D," which introduced the miscellaneous selections in the morning, and the piquant, if somewhat trite, overtures to *Masaniello* and *Zampa* at the evening entertainment, being highly pleasing and creditable performances.

**GOOLE.**—Mr. Jillott gave his annual Concert at the Scientific Hall, on Wednesday evening, the 8th ult., before a large audience. The hall was very appropriately decorated for the occasion. The band, selected from the principal orchestras in Manchester, performed the overtures to *Fra Diavolo* and the *Bohemian Girl*, a selection from *Masaniello*, and a movement from Haydn's 12th Symphony with great spirit and effect. An adagio and rondo, for pianoforte and violin, by Dussek, admirably performed by Miss F. Pheasant and Mr. Pycroft, elicited marked approbation. Miss Berry-Greening was the solo vocalist of the evening, and gave several songs, amongst which was a new canzonet, "Sweet songsters of spring," composed expressly for her by Alfred Carder, which was encored. The concert was highly successful.

**GRANTHAM.**—A Concert of vocal and instrumental music was given at the Exchange Hall, in this town, on Tuesday evening, the 17th of December, by the Amateur Vocal Society, under the direction of its honorary conductor, Dr. Dixon (organist of the parish church), at which some of Dr. Dixon's private pupils also took part. The attendance was highly satisfactory; and the concert was considered in every respect a complete success. The proceeds will be devoted to the fund for improving the parish church organ, when re-erected, on the completion of the restoration of the church.

**GRAVESEND.**—No musical performances of a really classical nature have until lately taken place in this town. A series of concerts for the presentation of the works of the great masters has however been given by Mr. H. P. Sawday, every Monday during the month of December, and will be continued, according to announcements, throughout the months of January and February. These concerts, established on the model of the Monday Popular Concerts, at St. James's Hall, London, are of a most attractive character. The executants have been Mr. Viotti Collins, 1st violin; Mr. Ellis Roberts, 2nd violin; Mr. Charles Wells, viola; and Mr. Edmund Woolhouse, violoncello; with Mrs. Pyne Galton, Dr. Grey, and Mr. Sydney Naylor at the pianoforte; and the vocalists, Miss Emily Spiller, Madame Thaddeus Wells, Miss Annie Cox, Miss Medora Collins, Mr. Montem Smith, Mr. Rogers, Mr. Winn, Mr. Chaplin Henry, and Mr. Sawday—the last-named gentleman having proved himself a vocalist of no mean order. We trust that Mr. Sawday's efforts to introduce really good music will meet with sufficient encouragement to induce him to continue these first-class concerts annually.

**GRIMSBY.**—On Friday evening, the 10th ult., a concert was given in the Mechanics' Hall, the performers being a company of blind vocalists from the Midland

Institution for the Blind, Nottingham, Mr. F. M. Ward, teacher of music at the Institution, presiding at the piano. The hall was nearly filled with a highly respectable audience, who evidently thoroughly appreciated the amount of talent displayed by the performers. The programme was an excellent one, consisting of a selection of favourite glees, songs, &c. "The death of Nelson," by Mr. W. Lock, received a well-merited and enthusiastic encore. Miss Armitage, a lady possessing an excellent treble voice, was especially happy in her rendering of "Beautiful May," and Miss Jeffries was much applauded in "I cannot sing the old songs." Messrs. Gibbs (bass) and Lock (tenor) sang the duet "O Albion!" with remarkably good effect. The glees were strengthened by Messrs. Bennett and Shepherd, and Miss Cope. We understand that the same company will pay another visit to Grimsby in the summer, when they intend devoting the proceeds of the performance to the benefit of their old schoolfellow, Mr. J. Radman, of this town, who was educated in the above Institution.

**HAMPTON.**—The Choral Society gave a Concert on the 7th ult., at the Free Grammar School, ably assisted by a few members of the Kingston Choral Society and the Misses Townley and Wood, who are well known by the musical world of Kingston. Amongst the most effective vocal solos were Miss Townley's song, "Sleep, dearest;" and Miss Lillie Bull's "Never again with you, Robin," both of which were encored. The duet, "Home to our mountains," (sung by Miss Braunwell and Mr. Dawson, the talented conductor of the society), was also demanded. Much praise is due to Mr. Dawson for the marked improvement in the rendering of the glees. The room was well filled, in spite of the inclement weather.

**HARROGATE (YORKSHIRE).**—On Friday, the 27th December, a performance of the *Messiah* was given, by the Philharmonic Society, in the Victoria Hall, to a large audience. The Society was assisted by several professors and amateurs. The principal vocalists were Miss Place, Master Thompson, Leeds; Master Lambert, Harrogate; Mr. Hodgson, Messrs. Mellon, Parker, and Captain Wilkinson. The orchestra was led by Mr. Mathew Arnold; Mr. Pilkington presided at the pianoforte, and Mr. Richmond at the harmonium. Mr. Marsh conducted. The performance on the whole was highly successful. On Friday, December 27th, a Concert and Reading was given in the National School, on the occasion of breaking up for Christmas holidays, by the scholars and teachers, in connexion with the school, under the direction of Mr. Lowe, schoolmaster, when several choruses, glees, carols, duets, songs, &c., were given, interspersed with readings. Mr. M. Arnold presided at the harmonium. The Rev. G. W. Smith was in the chair, and made a few appropriate remarks at the close.

**HAWARDEN, FLINTSHIRE.**—A complimentary Concert was given in the Boys' School-room, on Saturday, the 11th ult., to Mr. Francis Wrigley (organist of the parish church), in which the following ladies and gentlemen took part:—The Hon. Caroline Lyttelton, Hon. Lavinia Lyttelton, Misses Gladstone, Miss G. Glynne, Mesdames Waters, Hewson, and Broadbent; Misses Waters, Ockleshaw, and Gardner; Honbles. E. G. Lyttelton, A. V. Lyttelton, E. Lyttelton, A. Lyttelton; the Right Hon. W. E. Gladstone, M.P., W. H. Gladstone, Esq., M.P., &c., &c. In the National Anthem the solo part of the third verse was sung by the Right Hon. W. E. Gladstone. Mr. Wrigley conducted; and the concert was in every respect highly successful.

**HENLEY.**—Mr. E. H. Thorne gave a Pianoforte Recital in St. Mary's Hall, on Monday evening, the 13th ult., which, to lovers of refined music, was a treat not often afforded in Henley. The vocal part of the evening's entertainment was sustained by Miss Ida Thorne. Miss Thorne possesses a pleasing voice; and her singing shows that she has studied in a good school. She was accompanied with great taste by Mr. G. Pearson, organist and

choirmaster, of Henley. The "Moonlight Sonata" was excellently played; and the "Paraphrase de Concert" (*Rigoletto*) enthusiastically applauded and encored. Mr Thorne ranks as an accomplished pianist, and displays much taste and expression. Miss Thorne was encored in two of her songs, Sullivan's "Orpheus with his lute," and Harold Thomas's "Gallant so gay."

**HEREFORD.**—On Monday evening, the 13th ult., the members of the Eignbrook Singing Class, assisted by Mr. Burvill, of the cathedral choir, and his son, gave their first performance of sacred music in the Eignbrook school-room. The programme included selections from the *Messiah* and *Judas Maccabæus*, with the Kyrie and Gloria from Mozart's *Twelfth Mass*. Though the class is small, and notwithstanding the difficulty of many of the pieces, the singing was highly creditable; indeed, one or two of the choruses were given with admirable precision. A good beginning has been effected; and, with practice and perseverance, it is to be hoped that the class may shortly venture to give a complete Oratorio.

**HOLYWELL.**—At the Annual Supper of the 4th Flintshire Rifle Volunteers, Major the Right Hon. the Earl of Denbigh presented a silver cup to bandmaster J. S. Field, as a mark of appreciation of his services as musical instructor to the corps.

**HORNCastle.**—An amateur Concert, for a charitable purpose, was given in the Exchange Hall, on the 30th December, and, we are glad to say, was highly successful. The programme contained a miscellaneous selection of popular music, all of which was most satisfactorily rendered. The principal vocalists were Mrs. Chapman, Mrs. Hill, Mrs. Nicholson, the Misses Talfourd and Gilliat, the Revs. A. Scrivenor and H. W. Talfourd, Messrs. C. Starmer, H. Gilliat, Adlesee, Willson, &c. Amongst the most effective pieces were the "Bell-ringer" (excellently sung by the Rev. A. Scrivenor), Crouch's "Kathleen Mavourneen" (most artistically rendered by Mrs. Nicholson), and Parry's A.B.C. duet, in which Mr. Starmer (who has a good baritone voice) ably seconded Mrs. Nicholson in giving due effect to the humour of the composition. Miss Morton was warmly and most deservedly applauded in two pianoforte solos; and a small, but efficient, band, under the direction of Mr. Robert Nicholson, performed several light pieces during the evening. We understand that about £20 was realized by the concert.

**HULL.**—Dr. Spark, organist of the Leeds Town Hall, has lately given two lectures, in connection with the Literary and Philosophical Society, on "The great musical composers, from Bach to Gounod." The lecturer was assisted by Miss Winder, Miss Kennedy, Mrs. Pashley, Messrs. Dodds and C. V. Harding, who gave several vocal illustrations in a highly efficient manner. Dr. Spark's lectures were listened to throughout with the utmost interest by a crowded audience.—**CONCERT BY THE BLIND.**—Miss Maria Wilson, principal soprano of St. Stephen's Choir, gave her annual Concert in the Music Hall, Jarratt-street, on Monday, the 20th ult., on which occasion she was assisted by Messrs. Plowman, Hird, Hudson, Holmes, and Turner, from York. The large Hall, as usual, was crowded with a highly respectable and appreciative audience; several of the pieces were encored, and the concert passed off in a very satisfactory manner.

**KIDLINGTON, NEAR OXFORD.**—The concerts given by the members of the Church Choir and Band, on Tuesday and Wednesday, the 7th and 8th ult., were very satisfactory indeed, both as regards the entertainment and the attendance of the company. The concerts were opened each evening by the Kidlington brass band, the leader being Mr. F. W. Taunt, of Bampton, under whose tuition it has made considerable progress since its last performance. We do not wish to particularise any of the pieces, as most of them were

well received and applauded by the company, but we cannot forbear to mention the singing of the ladies, and also of Mr. Taunt. We are pleased to say that both the choir and band reflect the greatest credit on Mr. Jarratt and Mr. Taunt, who must have taken great pains and bestowed much labour upon them.

**LEEDS.**—On Christmas Day, a performance of Handel's *Messiah*, was given in the Amphitheatre, in presence of a very numerous audience. The principal artists were Miss Anna Hiles, soprano; Miss Charlesworth, contralto; Mr. R. Leach, tenor; and Mr. Lambert, bass. The band was complete; and the chorus excellent. All the solo parts were well interpreted. Mr. G. Haddock was conductor.

**LEE, KENT.**—On Wednesday, the 8th ult., an Evening Concert was given by the members of the Stella Glee Union (under the conductorship of Mr. E. Woods,) at the Lee Institute, Boone-street. The programme consisted of glees, part-songs, trios, and duets, interspersed with solos, which were ably rendered by Messrs. Cockell, Nell, Hewett, Woods, Sanders, and Chinnock. Bishop's glee, "Mynheer Van Dunck;" Smart's capstan chorus, "Rolling along;" the "Tar's song," by Hatton; and Barnby's Lullaby, "Sweet and low," were all well received; the first mentioned being enthusiastically encored. Several of the solos were also re-demanded.

**LEEK, STAFFORDSHIRE.**—On Tuesday, the 7th ult., a Tea Meeting was held in the Wesleyan Sunday School, West-street, at which several interesting addresses were given by the resident ministers, Mr. Richard Johnson, of Manchester; and Rev. R. Morton, of Burslem. The choir of Mount Pleasant Chapel rendered most valuable assistance. Miss Anderson sang "O rest in the Lord" (Mendelssohn) with much feeling; and the songs "The trumpet shall sound," by Mr. L. Ball; and "O Thou that tellest," by Master Henshaw, were also most effectively given. Several other solos and part-songs were sung by Misses Anderson and Henshaw, and Messrs. Bull, Bratt, Tatton, and Henshaw. Mr. Barker, the organist of Mount Pleasant Chapel, played the accompaniments on the pianoforte.

**LIVERPOOL.**—The first Subscription Concert of the Philharmonic Society for 1868, on the 21st ult., was one of sterling value, consisting chiefly of the music of Mendelssohn. The opening work was his overture to the *Midsummer Night's Dream*, followed by the whole of the fanciful vocal and instrumental illustrations to the play. The solo performers were Miss Edmonds, Madame Patey-Whytock, and Mr. Patey. The second part commenced with (the first performance in Liverpool) Mendelssohn's *Reformation Symphony*, which has so lately burst upon the musical world, an unexpected source of delight. It was listened to with deep attention, and each movement was followed by warm applause, the Allegro Vivace being encored. The two-part songs, by the same composer, "The Passage Bird's Farewell" and "May Bells," were charmingly sung by Miss Edmonds and Madame Patey-Whytock; and Mr. Benedict delighted the audience by his excellent performance of the Eighth (Posthumous) Book of "Lieder ohne Worte." Mr. Patey sang very well an effective song, "Per la gloria," by the almost forgotten Buononcini; and the vocal members of the society gave a fine chorus from the *Hercules* of his great contemporary, Handel. Miss Edmonds sang with much effect Mozart's "Porgi amor," and the expressive declamation of Madame Patey-Whytock received a well-merited encore in the "Che Faro" from Glück's *Orfeo*.

Schumann's "Gipsy Chorus" was performed with much animation; and the concert concluded with a very spirited rendering of Auber's sparkling overture to *Zanetta*.

**LYNN.**—The second Concert of the Philharmonic Society for the present season was given on Friday evening, the 3rd ult., in the Music Hall, Athenæum, which

was well filled with subscribers and their friends, who manifested great interest and pleasure in the performance. The first part of the programme consisted of selections from Handel's *Messiah*, comprising most of the earlier portion of the Oratorio, and the Hallelujah Chorus. Miss Robertine Henderson fully sustained her high reputation in the soprano music of the *Messiah*, whilst the local amateurs, to whom the various solos were allotted, acquitted themselves with great credit. The choruses were exceedingly well rendered, especially "For unto us a child is born," which was given with much spirit and precision. The second part commenced with Auber's sparkling and pretty overture, *La Bayadere*, which was most enthusiastically received and encored. Miss Bray's pianoforte solo, "Sorrows and joys," by Benedict, was well played, and obtained considerable applause, as did Knyvet's capital old glee, "Merrily rung the bells of St. Michael's Tower," sung with much spirit by Master Hillam, Miss Eastwick, and Mr. Targett. A new chorus, by Calkin, "Up, brothers, up," and a choral song by Pearsall, "Christmas comes but once a year," were very satisfactorily given by the chorus. Messrs. J. Bray, W. Rolfe, and B. J. Whall filled their respective posts with their usual well-known ability.

**MANCHESTER.**—On the 15th ult., a Concert and Readings, in aid of the funds of St. Mary's Hospital, took place in the Free Trade Hall Assembly Room, under the patronage of the Countess of Derby. The principal vocalists were Miss Clelland, Miss Henderson, and Captain Lathbury. The reader was Miss Ness, who (with Captain Lathbury) gave her services on the occasion. The Manchester Vocal Society (recently formed under the presidency of Mr. B. St. J. B. Joule) was engaged, and sang a selection of glees and part-songs. There were several encores during the evening. It is worthy of mention that the Society consists of 30 members, with voices of great power and culture; who, without a conductor, sing with much precision and refinement, the most difficult part-music.

**MARLBOROUGH.**—The Annual College Concert, on the 19th December, was even more than usually successful; and there was a very large muster of former Marlburians, and of friends of the school. The choir had been admirably drilled by Mr. W. S. Bambridge, the school organist; and the choruses—especially Macfarren's "Harvest home," Rimbault's old north country ballad, "The fair flower of Northumberland," and Walstein's "Pull away merrily"—were sung with much smoothness and precision. Two new songs, composed by Mr. Bambridge, were given—"A song of welcome," and "When the sun is sleeping,"—the latter so well sung by Macdougall as to elicit an encore; a similar compliment being paid to Mr. E. A. Plater for his excellent rendering of Blumenthal's "Requital." Pianoforte solos were performed with much effect by Mr. Bambridge and his pupil, Mr. H. G. Baily. The *Carmen Marlburienae* (which has now thoroughly taken root in the school) was one of the great features of the concert, and was sung *con amore* by the full chorus.

**MERTHYR.**—The new organ in Hope Chapel was opened on Sunday, the 22nd December, on which occasion it was played by the builder, Mr. Allen, of Bristol. Competent judges pronounce it to be a first-class instrument; and its fine tones were especially noticeable when Mr. Allen played the "Hallelujah" chorus, as the congregation was leaving the chapel. The Rev. W. Howells, of Trevecca College, preached two excellent sermons.

**NEWCASTLE-ON-TYNE.**—On New Year's Eve a Concert of vocal and instrumental music was given in Gosforth School-room. The vocalists were Miss E. Leybourne (contralto), Mr. Taylor (tenor), and several gentlemen amateurs. Mr. Wilson (violin) and Mr. J. Nicholson (pianoforte) accompanied the songs. The singing of Miss Leybourne and the violin playing of Mr. Wilson

were very much admired; as was also the performance of the choir, which was under the able direction of Mr. Morrison. The concert was in every respect a decided success.

**NORTH FRODINGHAM, YORKSHIRE.**—An amateur Concert was lately given in the National School-room by Mr. Green, the schoolmaster, assisted by Mr. B. Bather, organist of Beaford. The programme consisted of popular songs, duets, and glees, the latter being given with such marked precision as to leave no doubt that Mr. Bather had taken great pains in the training of the choir. Several of the solos and duets were encored; and the concert was highly successful.

**OXTED.**—The fourth Musical Entertainment of the season took place on Tuesday the 14th ult., at the School-room. The music consisted of part-songs, choruses, &c. The most effective piece of the evening was G. B. Allen's four-part song "I love my love in the morning," which was sung with great expression and taste. Miss Palmer (organist of the Parish Church) accompanied; and Mr. L. S. Palmer conducted. Several Readings were also given.

**PLYMOUTH.**—On the 10th ult., an audience, chiefly consisting of residents in Stonehouse and Devonport, filled St. George's Hall to overflowing to hear Haydn's oratorio *The Creation*, performed by an orchestra of eighty vocalists and thirty-four instrumentalists, organised and conducted by Mr. Hannaford, organist of St. John's Chapel. It is due to the singers themselves, no less than to Mr. Hannaford, who must have taken great pains in their training, to say that the choruses, without exception, went with great steadiness and solidity. Miss E. Bailey, who sang all the soprano airs, displayed a voice so clear, musical, and thoroughly well under command as to astonish even those who were familiar with her performances. Mr. St. Mitchell, made a decided hit with "In native worth," with the beauties of which he was evidently familiar, and his subsequent songs were given with animation and expression which did him high credit. The bass solos were taken by Mr. Mugford, of Exeter. His part was a heavy one, but he was uniformly precise and correct in reading, and gave several difficult passages with much exactness. On the whole, the concert must be pronounced a success, and Mr. Hannaford, whose undemonstrative style of conducting is evidently more effective than would at first sight be anticipated, may be congratulated at this attempt to popularise Oratorio music in the Three Towns.

**PONTYPOOL.**—The Sacred Harmonic Society has commenced its fourth season. *St. Paul* is the Oratorio selected for study.—The Abersychan United Choir gave its first public concert on the 13th ult., at the School-room, under the conductorship of Mr. Thomas Jones. The choir, numbering about 100 voices, gave selections from the *Messiah*, and some secular music in the second part. Considering that this choir has only been established four months, the singing was remarkably good.—On the 16th, an amateur Concert was given at Abersychan, in aid of the "Ferndale Relief Fund," and was very largely patronised. The following amateurs kindly gave their services:—Mr. Ernest Deacon, solo pianist; Mr. W. Lawley, violin; Mr. J. W. Stephen, flute; the Misses Pratt, pianoforte. Miss Davies (soprano) and Messrs. H. Lewis, D. Jones, and W. H. Lloyd (tenor, baritone, and bass). An amateur glee class also attended. Mr. J. W. Stephen read a prologue, written for the concert; and we are glad to learn that a sum of 21 guineas will be handed to the fund.

**PRESTON.**—On Christmas-eve, the Oratorio of the *Messiah* was given in the Parish Church, in aid of the interior decorations of that place of worship. There was a good attendance. The principal singers were Miss Elam, soprano; Miss A. Hirst, Huddersfield, contralto; Mr. J. Porter, alto; Mr. James Grime, tenor; and Mr. R. Hilton,



bass. The choruses were rendered by the choir of the Parish Church, assisted by a selection of singers from the other choirs in the town. The Church was beautifully decorated. Mr. J. J. Greaves presided at the organ. The principal pieces were well given; the choruses were sung with great precision and effect; and altogether the Oratorio was completely successful.

**PRESTWICH.**—The Manchester Vocal Society gave a Concert on the 30th December. The principal vocalists were Miss Clelland, Miss Henderson, Miss Lomax, Mr. W. Dumville, Mr. Senior, and Mr. Ramsbotham. The programme included Locke's *Macbeth* music, Cooke's "Hohenlinden," and Macfarren's "Who is Sylvia" (all sung by the amateur choir of the Society), interspersed with songs by the professional members. Miss Clelland and Miss Henderson received encores for their respective solos.

**SHINCLIFFE, DURHAM.**—On Thursday, the 9th ult., the Shincliffe Church Choir gave a Concert in the National School-room, assisted by members of the Lambert family, viz., Mr. John, Mr. J. H., and Misses Annie, Harriett, Fanny, and Emma Lambert. Several glees, part-songs, &c., were performed in a highly creditable manner by the choir; and the songs and pieces by the Lamberts gave general satisfaction. The Misses and Mr. John Lambert alternately presided at the pianoforte.

**SITTINGBOURNE.**—On the 20th ult., Mr. Draycon's Annual Concert was given, the principal vocalists being Madlle. Liebhart and Herr Fass. Instrumentalists: the orchestral band of the Royal Engineers, bandmaster, Mr. W. J. Newstead. Soloists, Messrs. Lowma, Fryer, Jones, Currie, and Shugrue. Accompanist, Mr. Draycon. The same concert was given at Sheerness on the 21st ult.

**SOMERTON.**—Mr. Loaring and a large party of vocal and instrumental performers gave a Concert at the Town Hall, on Tuesday, the 14th ult. The programme was an excellent one, the principal instrumental pieces being the overtures to *Masaniello*, *Tancredi*, and *l'Italiana*; a quartette of Mendelssohn's, and the War March of the Priests, by the same composer. Amongst the vocal compositions were "May Day," Müller; "Here in cool grove," Earl of Mornington; "From Oberon," Stevens; "The Carnival," Rossini; "The Stirrup cup," Ardit; "Will-o'-the-Wisp," Cherry; and "The man of war," Hatton. The performance gave great satisfaction to a numerous and fashionable audience.

**STANWELL, NEAR STAINES.**—On the 8th ult., Sir John Gibbons, Bart., entertained 230 guests at his mansion, Stanwell-place. The church choir and others performed a selection of glees, part-songs, &c., by Mendelssohn, Locke, Purcell, Martin, and S. Webbe. The musical arrangements were entrusted to Mr. R. Ratcliffe, organist of St. Mary's, Stanwell, who presided at the pianoforte and accompanied the vocal music.

**STELLENBOSCH (CAPE OF GOOD HOPE).**—On Tuesday evening, the 3rd December, the Good Hope Choral Union, under the able direction of Mr. J. H. Ashley, gave a concert of sacred music in the Wesleyan Chapel. As the concert was announced in aid of the chapel funds, it is satisfactory to notice that there was a large, attentive, and appreciative audience. Before the commencement of the music, the resident minister, the Rev. W. Barber, ascended the pulpit, and read a few short passages of Scripture, as a fitting introduction to the exercises of the evening. The programme was of a very interesting character, comprising:—Chorus—"How lovely are the Messengers," from Mendelssohn's *St. Paul*; tenor solos—"Comfort ye," and "Every Valley," chorus—"And the Glory of the Lord," from Handel's *Messiah*; and the Twelfth Service of Mozart. All these various pieces were sung in a manner which gave great pleasure to the numerous assemblage, and was very creditable to the members of the Choral Union, and their talented

conductor, Mr. Ashley. It is to be hoped that so successful and satisfactory a gathering may not be the last of the kind.

**SUDBURY.**—A Concert, by the members of the Sudbury Amateur Musical Society, was given at the Town Hall, on the evening of the 2nd ult. With one exception, the programme was composed entirely of vocal pieces, all of which, considering that they were wholly sung by amateurs, were very creditably performed. The choir contains some excellent female voices; but is somewhat weak in tenors. The only instrumental piece was Mendelssohn's "Andante and Rondo Capriccioso," well executed on the pianoforte by Mr. Orlando Steed, who also officiated as conductor; and to whom the society is mainly indebted for the state of vocal proficiency exhibited on this occasion. Mrs. Lishman presided at the pianoforte.

**THORNEY, CAMBRIDGESHIRE.**—Mr. Thacker's Concert.—The weather, unpropitious though it was, had little or no effect upon this annual entertainment, which is always looked forward to with a large amount of interest, and which received as much patronage this year as formerly. The programme was highly interesting; and the professional talent engaged, although Mr. Sturge did not appear, more than satisfied Mr. Thacker's numerous patrons. Miss Clara Wight was principal soprano, and sang with much delicacy and taste during the evening, receiving several encores. Mr. Otto Booth played three violin solos with great brilliancy, and was encored in the celebrated "Carnival of Venice." He also joined Mr. Thacker in Beethoven's Sonata, known as the "Kreutzer," for violin and piano, which was played with great taste and precision. Several pieces were well sung by the members of the Choral Society. Mr. J. Baker, of Whitlesey, assisted Mr. Thacker at the pianoforte, and, with his daughter, played the Overture "Bohemian Girl" very effectively.

**WIGAN.**—The *Messiah* was given by the Wigan Choral Union, on the 27th December, in the Public Hall. The instrumentalists were selected from Mr. Charles Hallé's band, and the conductor was M. Gustave Steigmeier. The professional vocalists engaged were Miss Hall, Miss Marie Gondi, Mr. W. H. Cummings, and Mr. Orlando Christian. Miss Hall gave "Rejoice greatly," with excellent effect; and Miss Gondi sang the music allotted to her in a very pleasing style. Mr. Cummings' singing was much admired; and Mr. Christian, who possesses a fine voice, was thoroughly efficient in the bass part. The choruses generally were well sung by the members of the Union.

**WINCHCOMB, GLOUCESTERSHIRE.**—The first Concert of the Winchcomb Harmonic Society took place on Monday, the 31st December, in the National School-room, which was crowded to excess. The Society, which has only been formed about six months, already numbers forty members. The first part of the programme consisted of sacred, and the second part of secular, music; and the performance was in every respect very satisfactory. Miss Booth very ably officiated as accompanist, and Mr. F. Tovey conducted.

**ORGAN APPOINTMENTS, &c.**—Mr. G. A. Hardacre, Organist and Choirmaster to St. John's Church, Kidderminster.—Mr. W. Wright, Organist and Choirmaster to Christ Church, Croydon.—Mr. T. H. L. Petherick, late Organist of Wymering Hants, to the Musical Tutorship of St. John's College, Hurstpierpoint, Sussex.—Miss Pearson (daughter of Mr. Henry Pearson of Golcar), to the Wellhouse New Connexion Chapel.—Mr. Walter Latter, R.A.M., to Bromley Church.—Mr. John Bottomley (late of Wallingford), to Lower Milton Church, Stourport.—Mr. E. Burritt Lane, to the Surbiton Park Congregational Church, Surbiton.—Mr. Hezekiah Neville, to St. John the Evangelist, Sidecup, Kent.



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